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# ART DIGEST

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## NEXT ISSUE

About to open at the Carnegie Institute, the Pittsburgh International, 1952, will be the feature story of the November 1 issue. Marking the occasion, Gordon Washburn, director of the Carnegie's art department and sole juror for the big show, will air his thoughts about today's painting on the editorial page.

Relatively neglected in this country, the art of drawing will attract attention early in November when the National Gallery in Washington launches a large circulating exhibition of French master drawings. En route from France at this moment, the show will be featured in the next issue of the DIGEST.

As added attractions, the issue will carry stories on the \$4-million Williams Collection, recently given to Virginia Museum of Fine Arts and soon to be exhibited there, and on the Metropolitan Museum's forthcoming exhibition, "The Origins of American Landscape Painting." Watch, too, for another article in the art education department.

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October 15, 1952

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## LETTERS

### Quote from Quote from Misquote

To the Editor:

The ART DIGEST of August 1, 1952, picked up a story about the "fabulous" Picasso from a quotation published in Quick Magazine, in which Picasso confessed to being "only an entertainer" . . .

Hardly able to believe such a confession, I decided to get the original quotation from Quick, which had taken it from a book by Giovanni Papini. . .

I learned at Quick's office that the whole thing was a big mistake. Picasso had made a public denial of the reported interview, saying: "If there were any truth in it, I guess it would be quite an achievement; to keep the world amused steadily and successfully for 50 years would take genius."

It's easy to see how all this happened—a quote from a quote from a book reporting a purported interview.

I thought you and your readers would like to know.

RUTH JACOBY  
New York, N. Y.

[AD picked up Quick's "misquote" but clucked: "Tsk, Quick!"—Ed.]

### Render Unto Caesar

To the Editor:

Why is it that only artists get prizes and honorable mentions at exhibitions? In my opinion, buyers and owners of art deserve some similar recognition. After all, when I exercise my own judgment in buying a painting from a young, unknown artist, I take a chance in pitting my discernment against that of the world and future generations.

I'd like to see some organization sponsor an exhibition of privately owned paintings by artists who have *never* won a prize. In such a show, prizes could be awarded to collectors as well as to artists.

It seems to me that such a collectors' show would have the additional merit of stimulating art buying from hitherto unrecognized talent.

LOUISE P. WELLS  
New York, N. Y.

### Mash Notes

To the Editor:

I enjoyed the article on the Paul McCobb furniture, "An Interior View" [DIGEST, September 15]. I quite agree with Mr. McCobb's thinking that modern design in furniture can be a creative and growing art. As it happens, I have some of his pieces in my own home.

It pleases me to read that other articles on furniture will be a regular feature of your magazine.

SADIE BODIN  
New York, N. Y.

To the Editor:

... I found the article written by Mr. D'Amico so interesting that I tacked it up on our bulletin board for my students to read [DIGEST, Oct. 1, "Committee on Art Education"].

Articles of this nature are always inspiring and helpful. Please give us more.

GOLDIE LIPSON  
New Rochelle, N. Y.

To the Editor:

I would like to compliment the ART DIGEST on the effectiveness of its Jobs Wanted ads. As a result of mine in the September 15 issue, I secured a fine position as secretary and researcher in one of the larger 57th Street galleries.

M. B.  
New York, N. Y.

To the Editor:

I have been a subscriber for years, and I would not do without the ART DIGEST; to one who lives out of town it is indispensable. . .

ALBERTA PFEIFFER  
Hadlyme, Conn.

The Art Digest

## EDITORIAL

### Sculpture in a Painter's World

Thumbing through this issue rapidly, the reader may be struck by the fact that we have devoted an inordinate amount of space to sculpture. Because we print but do not make the news, we could explain that—with a little calculation—things just happened this way. And to be truthful, we are glad that things *did* happen this way, for it gives us a much-delayed opportunity to clear up some misapprehensions about sculpture in our time.

Many people today cherish sculpture as the stepsister of the arts. Many others dismiss it as a dead art, at best a mortuary art. Despite every contradiction, these illusions persist. So does the illusion that "sculpture is in a bad way."

Something, of course, is in a bad way, but there is reason to believe that it is the traffic in sculpture rather than sculpture itself.

#### Problem Child of the Arts

Instead of calling sculpture the stepsister of the arts, it might be more accurate to call it the problem child, for sculpture is—and probably always has been—a problem. The contemporary sculptor has a choice of more materials and techniques than any sculptor in history, and though he makes brilliant use of them, physically he is no freer than his predecessors were. Often he is much less free. He may use lightweight plastic instead of marble, he may use an acetylene torch instead of a hammer and chisel—but he is still bound to an expensively equipped studio. The sheet of metal, the stone block, the crock of clay—none of these is easily transported to an idyllic spot beside a running brook. The easel and paint box are, and were it not for the fact that many painters today are tackling outsize canvases, the difference between painter and sculptor might be conceived as the difference between the man who carries a wrist-watch and the man who carries a grandfather clock.

Physical difficulties are compounded by economic ones. High costs must be met—prohibitive costs if the artist is a welder-sculptor who works, often on a titan scale, with industrial tools and with steel, bronze, nickel-silver or any other high priority materials. A prolific sculptor is a rare bird. Few sculptors show every year; some produce only one major work a season. Producing less, sculptors are forced to keep their prices up. And four-figure prices, needless to say, are not irresistible to collectors, private or public.

In one respect, at least, the sculptor is not an exception: he produces to sell. But how does he sell? He can crowd his work into small gallery quarters for exhibition—if he is lucky. If each of his sculptures fills a gallery, and if his luck holds out, he can do what one sculptor did recently: show simultaneously at two galleries on opposite sides of 57th Street.

But if showing sculpture is difficult, storing it is impossible. All but the

largest paintings slide into racks in dealers' storerooms. But how many dealers have storage room space for six-foot slabs of stone or 10-foot armatures of steel? And where does the sculptor store his work after his show? Or does he, like the artist we mentioned a moment ago, load it into a truck and haul it back home, 250 miles from New York?

Every sculptor wants his work seen around the country, but shipping sculpture is costly, so few sculptors submit to competitive shows, and few are asked into invitational shows. Besides being costly to ship, sculpture is sometimes fragile. Brancusi's *Fish*, a sensitive sliver of gray marble which belongs to the Museum of Modern Art, will not be sent on circuit in the 20th-century sculpture exhibition which just opened in Philadelphia (see page 7). It will be shown *in situ* when the exhibition visits New York. The Modern also owns Richard Lippold's astonishingly brilliant, filigree constellation of metal rods called *New Moon*. The delicate job of dusting the piece is performed, not by the museum's janitorial force, but by the artist himself—if rumor is correct.

These pieces are significant and they should be seen by people all over the country, yet these and others like them never travel from location to location. And so the reputation of sculpture hangs on the work that is seen—work that is available locally, work that hardly ever equals the caliber of today's best. Thus, the sculpture in the average painting and sculpture show seldom measures up to the painting. The few sculptures included (or submitted, if the show is competitive), are generally strewn about incongruously like Victorian bric-a-brac, impediments to be circumvented on a tour of the exhibition. Perhaps this effect is inevitable. Under the best circumstances, sculpture creates an installation problem. Whether or not it is conceived in the round, it tacitly invites the spectator to view it from all sides. Paintings hang flush with the wall; sculpture needs space—floor space. The largest of paintings calls for a large wall, but the large sculpture needs a large room, and a large-walled room is not necessarily a large room.

#### More Alive than Dead

All of these difficulties conspire against the contemporary sculptor, but the fact remains: today we have sculptors—some of them great, many of them good. And if one needs proof of the vital state of sculpture in our time, there is the vast gathering of work in Philadelphia. Nobody has yet described the Philadelphia Museum as a graveyard, and it is difficult to believe that anyone visiting the current show at the museum would still argue that contemporary sculpture is dead. And if the pieces there seem dead, installed like a posse of scarecrows in a corn field, then we have ourselves to blame for failing to make a living place for sculpture in our world. Our homes have

become smaller, more compact, more functional. We substitute the shack, the flat, the bungalow for the estate. We substitute existing for living.

There would be compensation in this if, like the Greeks in Athens of the fifth century, B. C., we enjoyed our art in public. Much of today's sculpture calls for open space—and there are parks and public buildings, there are college campuses and meeting places, there are airports and city squares where it can be gloriously and appropriately installed. Meanwhile, many sculptors will continue to turn out work on an intimate scale, for an intimate setting. Indoors or out, if we start to make places for sculpture, we will realize that it is not a dead art, but that our feeling for it during the past three centuries has become atrophied, atrophied to the point where we almost fail to sense that many of the best contributions to modern art have been made by sculptors.

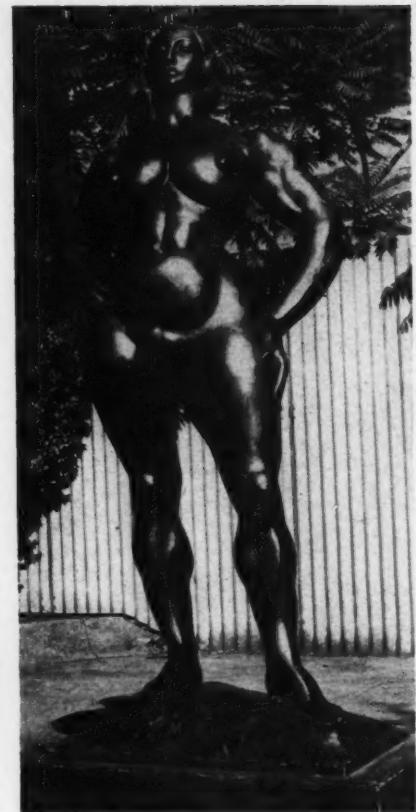
#### A Partisan View

Recently we heard a sculptor make what we felt was a rather partisan remark to the effect that painting is a dead art, that since Delacroix, painting had been regressing, seeking its own level, the two-dimensional level of the wall. He explained, then, that in seeking this level, painting had continued to put forward new problems, problems which might find their solution more logically in a three-dimensional art. We cannot agree with this sculptor's conclusion that painting is a dead art. But we can agree that the sculptor has not backed himself into a corner or onto a wall, that although he has been living in a painter's world for 300 years, the field is now his to explore—cogently if he will, brilliantly if he can. The history of modern sculpture is much briefer than the history of modern painting, and from the vantage point of 1952, its creative outlook is extremely good.

#### Notice to Readers

Beginning next issue, the American Artists Professional League will no longer publish its columns in *ART DIGEST*. The decision to terminate our 22-year arrangement with League was based on findings of a *DIGEST* reader survey conducted during the past season. In this poll, questionnaires were mailed to one in every eight of our subscribers. The response to the questionnaire was excellent. But an overwhelming number of the returns carried the notation that we might use the League space for articles of more general interest. In acting on these requests, then, we feel that we are acting in the interests of most *DIGEST* readers.

Next issue, the space occupied by the League will once again be assimilated into the magazine. It will be used for the purpose of serving *all* art groups in the country with the non-partisan policy that is *ART DIGEST* tradition.



A few of the figurative and non-figurative directions in contemporary sculpture . . .

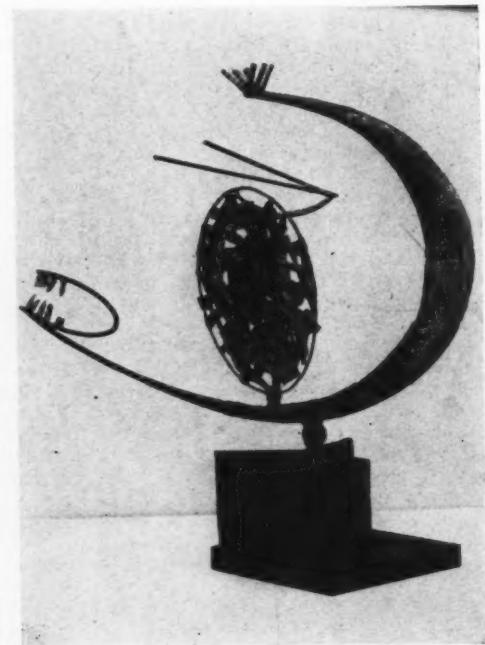
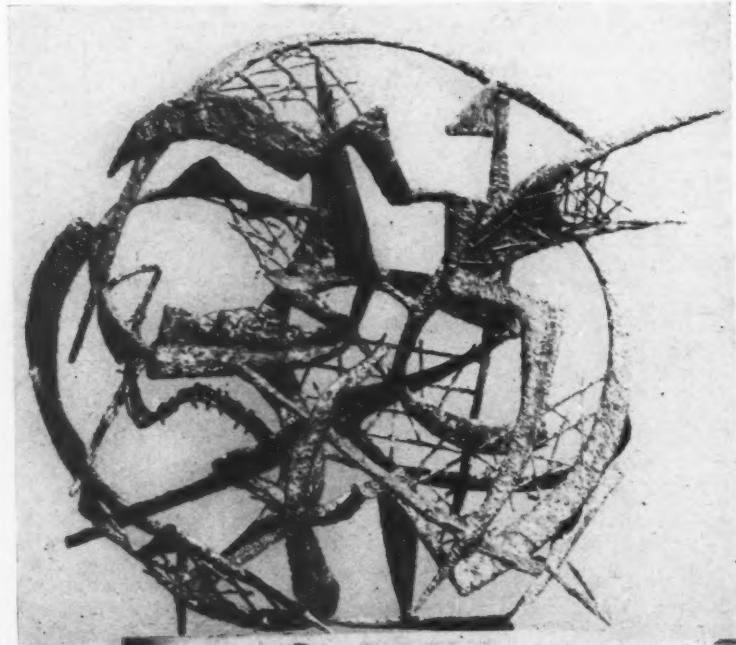
ARCHIPENKO: *Woman Combing Her Hair*, 1915, above left

MOORE: *Family Group*, 1945-49, above center

LACHAISE: *Standing Woman*, 1932, above right

FERBER: *Spheroid No. 2*, 1952, below left

GONZALES: *Head*, 1936?, below right



# ART DIGEST

Vol. 27, No. 2

THE NEWS MAGAZINE OF ART

October 15, 1952



RODIN: *St. John the Baptist*



MAILLOL: *The River*



BRANCUSI: *Yellow Bird*

## INTERNATIONAL RENASCENCE OF SCULPTURE IN OUR CENTURY

Today's sculpture revival, the most important since the Renaissance, is masterfully dramatized in "Sculpture of the 20th Century," the largest exhibition of its kind ever assembled in this country. Comprising 22 works by 18 Americans and approximately 70 by 28 Europeans, the exhibition—a joint undertaking of the Philadelphia Museum of Art, New York's Museum of Modern Art and the Chicago Art Institute—was assembled by Andrew C. Ritchie, director of painting and sculpture at the Museum of Modern Art. It will be on view in Philadelphia until December 7, then will travel to Chicago (January 24 to March 8) and to New York (April 29 to September 8).

Drawn from private collections and museums here and abroad, the survey includes several masterworks never before shown in the U.S. Among these are Lehmbruck's life-size *Seated Youth*; three pieces by the late Julio Gonzales, whose steel-forge methods had a major influence on Picasso, Roszak and David Smith, among others; two large, standing figures by Henry Moore, and a life-size horse by Marini.

Having played a subsidiary role for three centuries, sculpture—as this survey demonstrates—has again come into its own. No longer synonymous with academic portrait busts, fountain pieces and heroic statuary, sculpture today is as intransigently creative as painting. Some of these modern sculptors have taken ideas originated by painters (but logically suited to a three-dimensional medium) and have developed them far beyond the possibilities of painting. In

so doing, they have reestablished the esthetic necessity of their medium.

The renascence we witness today is, Ritchie points out in his catalogue introduction, "largely the result of a healthy interaction between it [sculpture] and painting." That interaction amounts to a shared interest in the seminal ideas of our time. Sculptors and painters together have discovered the arts of other cultures—pre-Columbian, African, Polynesian and Asiatic. That some of our greatest painters have turned to sculpture, at times, has also contributed to its rehabilitation.

The present exhibition—like the history of 20th-century sculpture—begins with Rodin, who, according to Ritchie, is part of the great pioneering triumvirate which also includes Aristide Maillol and Constantin Brancusi. Rodin is represented here with four important works, among them the towering bronze, *St. John the Baptist* (lent by the St. Louis City Art Museum). At the start, he worked within the Greco-Roman tradition (Renaissance-derived and modified); but under the impact of his violent emotion, a tradition which had degenerated into a tame canon of form was first revitalized, then radically altered. A transvaluation took place and, with Rodin, expressionist sculpture—analogous to modern expressionist painting—was born.

Maillol, the second great figure in the triumvirate, is represented with four examples here, among them *Mediterranean* (Stephen C. Clark collection) and that mammoth nymph *The River* (Museum of Modern Art). Of Maillol,

Ritchie writes: "His closed compact rhythms . . . presented a contained and idealized version of the human figure. He . . . can be called neo-classic . . . Maillol's woman is a formal idea."

Pioneers Rodin and Maillol are the key figure-sculptors in the show, but many other gifted figure-sculptors are included. There are Despiau, Epstein, Laurens and Lachaise. There are the great painter-sculptors—Renoir and Degas, Modigliani, Picasso and Matisse. There are the Germans—Barlach (whose art stemmed from Eastern European folk carving), Lehmbruck, Marcks and Kollwitz; the Italians Marini, Martini and Manzu; and the Englishman Henry Moore—effectively represented with *Family Group* (Museum of Modern Art) and *Double Standing Figure* (Curt Valentin). Of today's American figure-sculptors there are Zorach, Maldarelli, De Creeft and Harkavy.

All of these sculptors work in what is essentially the Western tradition—however greatly that tradition has been modified in certain cases by exotic influences. But, as this show demonstrates, our century has also produced a radically new kind of sculpture, one which expresses as many concepts and takes almost as many forms as modern painting.

Constantin Brancusi, Rumanian, resident in Paris since 1904, third member of Ritchie's triumvirate, and first of the "new" sculptors, is represented in Philadelphia with five pieces. Four of these are from the Arensberg Collection and will not be seen in other cities. But New York and Chicago will supplement

## A LONDON VIEW

by William Gaunt\*

the Brancusi section with other non-traveling pieces. "Brancusi," Ritchie writes, "retains much of the Asiatic's love of the occult and mysterious. The abstract treatment of form in certain prehistoric art, the geometrical refinement of some Oriental sculpture, the . . . formal relations in African sculpture appealed to him. . . . To release the image imprisoned in the stone or wood by a reduction of the material to its absolute essence was his intention. Brancusi's *Bird in Space* . . . reaches out to a universal, transcendental idea of flight . . . never so completely expressed before."

One of the important points that this show makes is that modern sculptors have responded to—and helped create—the many esthetic ideologies of this era. The direct and indirect influence of dadaism and surrealism is reflected in the work of Arp, Gonzales and Giacometti, and also of several contemporary Americans and the prominent younger Italian, Viani. The inspiration of cubism and futurism is apparent in the work of Boccioni, Duchamp-Villon, Archipenko, Lipchitz and Laurens. (Ritchie, incidentally, notes that Archipenko's role in the history of modern sculpture is a significant one, that he was a pioneer in the use of new materials and "one of the first to explore the possibilities of concave surfaces and voids.")

Representing still another movement—constructivism—Gabo and Pevsner forsake the world of appearance for one of symbolic design, pure idea concretized. In their quasi-mathematical plastic and alloy arabesques, they have created one of the radically original art forms of our time. De Stijl sculpture is represented by the Swiss, Max Bill. However, the show does not include work by the originator of De Stijl sculpture (Vantongerloo), by the leading American exponent of this tradition (Burgoyne Diller), or by the well-known American constructivist (De Rivera).

Otherwise the American vanguard is present in force, showing, in particular, concern with the organization of space rather than mass. David Smith's hieratic *Banquet*; the convulsive eroticism of Roszak's *Invocation* (see opposite page); Hare's poetic ambiguity; Noguchi's fusion of prehistoric Oriental and Mediterranean shapes in the profoundly religious *Cronos*; Ferber's bouquet of sickle and cactus shapes; Ibram Lassaw's mystic space-cage; Lippold's symbol—the universe in a brass snowflake; Calder's imaginary flowers, stars and gongs bobbing about in space; the work of Flanagan and Callery—all attest the seriousness, literacy and powerful originality of contemporary American sculpture.

Prints and drawings by 20th-century sculptors, assembled by Philadelphia's print curator, Carl Zigrosser, further enrich the exhibition. It is a large selection. Almost every sculptor is represented. "Trenchant form-shaping line . . . masterly rendering of tactile surface . . . reliance on form rather than color . . . constant awareness of a third dimension"—Zigrosser calls attention to these characteristics in the graphic art of 20th-century sculptors.

### Epstein at the Tate

Though not a complete representation of Epstein, the fairly comprehensive exhibition of the great American-born sculptor's work now on view at the Tate Gallery well enables London visitors to appreciate his superb portraiture, the intense earnestness that gives majesty to his life-size figures, the power and variety of his plastic method.

Some critics here esteem his male portraits most highly and, assembled, they make a whole series of thinkers, artists, politicians, men of action, trenchantly seen. The frosty vigor of his *Admiral Lord Fisher* (1915), the air of brooding thought in his *Joseph Conrad* (1924), are examples of his grasp of character. Sometimes, perhaps, as in the *Bernard Shaw* (1934), it is displayed at the expense of purely sculptural form: yet how inevitably a temperament is externalized in the shaggy

from which they could not be removed. As documentary second best one could have wished for large photographs of the carvings (once so essential) for the former British Medical Association Building in the Strand (1907), the Oscar Wilde Tomb (1912), the *Day and Night* of London's Underground Headquarters (1928-29), down to the *Lazarus* (1949) in New College Chapel, Oxford.

The exhibition however does contain two interesting examples of Epstein the "modern" at different stages of his career, the *Rock Drill* (1913) and the *Genesis* (1929-31), both very indicative of his development.

A youthful essay, influenced by the Vorticists, the *Rock Drill*—"a machine-like robot, visored, menacing"—has not lost an impressive strangeness. But the artist's ardor for machinery was short-lived, and it is significant that this piece is unique among Epstein's works.

The modernity of *Genesis* is very different, consisting in a "primitive" or non-European conception of the human being (Epstein, it may be noted, has one of the finest existing collections of negro sculpture) and in a dramatically new treatment of the idea of birth. Is it fair to call such a work, as one British critic did the other day, "a freak"? Opinion remains divided as to whether Epstein has pursued the humanity of idea beyond the province of sculpture, whether the modern spirit in sculpture is not more faithfully represented by formal expression (or the disclosure of "the form in the material") as in the work of Henry Moore. Yet the impact, even if due to a certain conflict in an artist who is both carver and modeler, is powerful still. Whatever else, the creative spirit can always be seen at work in Epstein's sculpture. One turns from the unquestionable merit of the portraits to a renewed effort to reconcile stylization and emotion—the group *Madonna and Child*, eventually to be erected in Cavendish Square, London—with the feeling that, at 72, the artist still advances.

### The Unfamiliar Degas

Some little-known oils by Degas come as a delightful surprise in the exhibition of his work arranged this year by the Edinburgh Festival authorities (the choice is evidence of an old Franco-Scots alliance) and now partnering the work of Epstein at the Tate Gallery. If one has come to think of Degas in terms of the shimmering qualities of pastel, of movement and impressionist effect, here are reminders of the classic draftsmanship underlying his work. It appears triumphantly in the early *Head of an Italian Youth* that invites comparison with Ingres in the beauty and purity of its drawing. Again in the incisiveness of such unusual though very personal landscapes as *The Wild Boar* and, of the same period (c. 1864-70), *A Dead Fox under Trees*. His paintings and pastels of the ballet, or "the tub" are as familiar as remarkable, but here are unfamiliar works in which Degas' affinity with the old masters is the more striking.



EPSTEIN: *Isobel*

flakes, ridges and moraines of material that make up his bust of the painter *Jacob Kramer* (1921); the utter simplicity of surface in which the eye sockets of the *Pandit Jawaharlal Nehru* (1949) become so profound. Yet one could hardly rank less highly his portraits of women, in which he has so often been inspired by a touch of the exotic in features or character—as in the magnificently flamboyant *Isobel* (1931). [See illustration.]

In these works, and in such impressive life-size bronzes as *The Visitation* (1926) he is a brilliant modeler, a romantic in the humanly emotional character of his art, in spirit often not far from Rodin. But what of Epstein, the carver, the artist of strange new conceptions, the "modern" so fiercely and frequently assailed in the past? This side of his work is not greatly in evidence in the present exhibition—unavoidably, seeing that many of his monumental productions are in settings

\*William Gaunt, English critic, is the author of "The Pre-Raphaelite Tragedy," "The Aesthetic Adventure," "The March of the Moderns" and "Victorian Olympus" (published this year).

## A THEODORE ROSZAK PROFILE

by Belle Krasne



THEODORE ROSZAK

*Verily, Verily, I say unto you: Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit. He that loveth his life shall lose it; and he that hateth his life in this world shall keep it unto life eternal.*

NEW TESTAMENT, John xii:24-25.

The romance, the extravagance, the savagery of Theodore Roszak's welded metal sculpture is not reflected in his face. The face could belong to a subway-rider, to a man returning home after a hard day at the factory, to a husband discussing the price of eggs with his wife. One might describe it as an obstinate face, and that would be getting closer to the kinship between the man and his work, for the man is determined, determined to assert his will over resistance in his imagination, his work, his life. "Dedication," he explains earnestly, "is part of success in this field." Putting it another way: "Man is crushed by his own institutions, and yet he always affirms his position. He always picks himself up and starts over again. It's a painful process—but man always goes back to man and to forms which survive because they have the will."

Describing man's fate, Roszak is also describing his own work—the consequence of obstinacy, the result of certain forms surviving because they, or the artist, have the will. His creative process begins somewhere in his subconscious, images accumulating there to be evoked by words, sounds, sights, chance incidents which strike responsive chords and bring to fruition the dormant ideas. Catalysts are fortuitously encountered. A wild passage from Melville's "Enchanted Isle" evoked "the wonder and beauty of devastation" and inspired the violent and predatory *Sea Quarry*. An elemental corner of Cape Ann's coast suggested a series of fantastically tortured drawings called *The Furies of Folly Cove*.

The mention of Cape Ann galvanizes the associative mechanism: "There is where the great American tragedy unfolds. It was the source of inspiration for so many Americans—Melville, Longfellow, Hawthorne. One finds all kinds of treacherous phenomena—and the landscape is an index to the kind of people that live there. Well, I'm looking around and I see a place called Folly Cove. . . ." The chord is struck. What follows is what Roszak calls a "process of invocation." In the process, he traverses a long, arduous road, not a super highway, but a path along which he picks his intuitive way at a grub's pace, a spiraling path, its end being higher than, yet turned back on, its beginning. That this should be so is inevitable. "It is important to have a mental picture of a thing before you do it," Roszak explains. With equal justification he might announce that it is important to complete a thing before you start it, for the crystallized sculpture is preceded by hundred of sketches, larger drawings, full-size working drawings, and sectional "blueprints" scrupulously marked off to exact measurement. The end is inherent in every stage of the development.

The unorthodoxy of his methods has occurred to Roszak. "Many people criticize my approach saying that it's cut and dried, that everything is already stated before the actual work is begun." Yet he feels, on the contrary, that his approach is "finally and ultimately intuitive." The drawings—the hundreds of meticulous drawings, imaginative manifestations of superb draftsmanship—constitute a "visual purge." "It isn't so much that I want to translate the thing on paper to the sculpture, but I find a greater degree of discrimination in drawing. Drawing is a cutting out, a sorting out, process. The sculpture is not a slavish imitation. By virtue of its selectivity, it will improve on the drawings." Thus, what might be an inhibiting process is for him a means of release, of transcendence. "My problem is being free—getting the maximum

spontaneity. In order to work objectively, one must attain the ultimate in freedom. One works to complete exhaustion. If one's psychic mechanism is shallow, exhaustion comes sooner. If one's psychic mechanism is deep and fertile, then one spends one's life exhausting oneself."

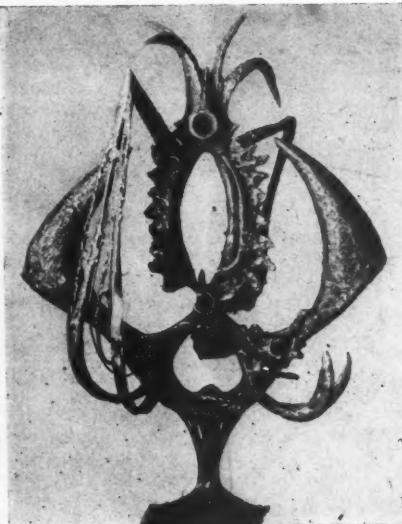
Obstinately one works to exhaustion, one works to transcend the "inertia" of the material, for "it is the opposition to inertia that causes the form in the material to take shape." Transcendence is achieved in two stages: first "one works out the formal problem as far as drawing permits"; then "one concentrates all one's energies in the thing that will ultimately express the final experience." A process of "dematerializing," so that creating the work of art is no longer a question of techniques, so that the work of art itself is a significant form and not just a mass of material.

In terms of materials and techniques, the 20th-century artist has found that his world has virtually no horizon. The possibilities open to him are dizzying. But Roszak does not ally himself with the more vertiginous of his contemporaries. Though the surfaces of his own sculptures are seductively fretted, burr-nished, crusted or color-studded, though he works with the tools of modern industry, he wages a private war against exploitation of material for its own sake. He speaks contemptuously of "the overwhelming respect today for material accomplishment." He cautions against the material "running away with the artist."

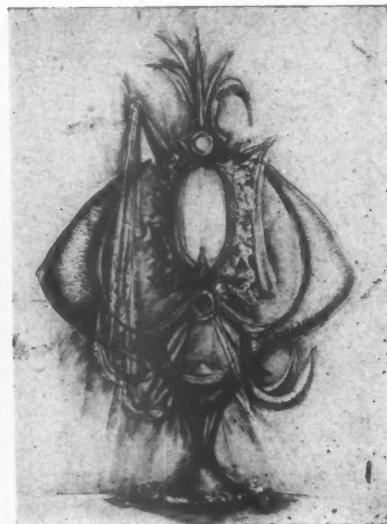
This, then, is the present orientation, the latest in a chain of orientations and reorientations which began in 1907 in the Polish city of Posen. It was there that Roszak was born, and less than two years later he was on his way to Chicago with his family. In Chicago he grew up, one of three children of a pastry chef and an accomplished fashion designer, parents who made his life a "struggle of a sympathetic kind." He

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ROSZAK: *Invocation*



ROSZAK: *Drawing for Invocation*



## "WILD BEASTS": A MOST CIVILIZED CONTINENTAL CONGRESS

by James Fitzsimmons

The first comprehensive exhibition in this country of the work of the fauves has just opened at New York's Museum of Modern Art. Comprising 85 oils, 30 watercolors and 45 drawings, the exhibition was assembled by John Rewald, well known writer on modern French art. The New York showing ends January 4, and "Les Fauves" will then travel to the Minneapolis Institute of Art (January 21 to February 22); to the San Francisco Museum of Art (March 13 to April 12) and to the Toronto Art Gallery (May 1 to 31).

Though the fauve period lasted barely 10 years—from 1898 to 1908—the art of the fauves has had pervasive and

young artist's belongings at that time, and before starting his journey into the 20th-century he had to gather his belongings together, to prepare his mind and fortify himself. It was a moment of initiation and ordeal, and a true fauve painting is an all-out assertion of personal courage.

The fauves may not have thought of their situation or of their contribution in these terms but Henri Matisse—always one of the most cogent of art-thinkers—has stressed the importance of the instinctive element in this art. Vlaminck's statements, too, are significant: "I had no other ambition than to discover with the help of new means those deep inner ties that linked me

to express spatial relations through color alone that most deeply affected them."

The sonorous magnificence of color of the best fauve paintings—and there are several in this show—has perhaps diverted attention from the fauves' use of line. But line, or a linear kind of brushwork, is an essential element of their art, and fauve paintings which lack this element are often relatively weak. Rewald has included a number of ink drawings made by Matisse, Manguin, Camoin and Marquet between 1900 and 1905. Those of Camoin and Marquet are especially good. Whether heavy—an intensely black, wet brush line—or sharp, mercurial and quill-



VLAMINCK: *Still-Life with Almonds*



MANGUIN: *Portrait of Puy*

lasting effects. Only in recent years has the extent and significance of their contribution been widely recognized. The fauves made their first public appearance in 1905 and scored an immediate *succès de scandale*. As Rewald tells it in his catalogue for the exhibition: "... the Parisian art public was startled if not shocked by ... the extreme boldness of their approach. The critic Vauxcelles, pointing to a quattrocento-like sculpture in the middle of that same gallery [the Salon d'Automne], exclaimed, 'Donatello au milieu des fauves!' (Donatello among the wild beasts), and the name fauves stuck."

But the fauves were never a closely knit group with a common, well-defined purpose. They were an assortment of individualists, young painters whose paths converged briefly at a certain moment in history. Fauvism began when several artists, all under 30, drawn together by the catalytic mind and personality of Henri Matisse, simultaneously acknowledged a common necessity: the need to synthesize various elements extracted from impressionism and pointillism, from Cézanne and Gauguin, and especially from Van Gogh's expressionism. These elements were a

to the very soil." And he added: "To create presupposes pride."

By 1908 the 20th-century was well under way; the young fauves had survived the transition and their paths diverged again.

It was the color—the apotheosis of color the fauves brought about—that startled Paris in 1905. The typical fauve painting—landscape, figure or face—is composed of broad flat areas of intense color (madders, vermilions, emerald greens, ultramarines and canary yellows) applied sweepingly and often bounded by arabesques of heavy line. Colors of equal intensity are spread across the canvas so that all areas engage the eye with equal force. And this, of course, contributes greatly to that two-dimensionality, that keeping to the plane, which many modern painters regard as essential.

In the Modern's exhibition one room is devoted to the forerunners, and one sees that fauve color was derived from many sources, from Cézanne, Seurat, Redon, Cross, Signac, Gauguin and Van Gogh. But as Rewald points out: "It was Van Gogh's emotional use of pure colors, his vivid brush work ... [and] ... it was Cézanne's conscious effort

drawn, line is used most economically. This is stenographic drawing—quick suggestive notation—and because it depends upon extreme accuracy and upon a quasi-mystical sense of the rightness of certain gestures and contours, it is startlingly similar to the drawings of the Ch'an Buddhist masters.

Marquet's paintings are as impressive as his drawings. They should arouse great interest in this country, where he has been strangely neglected. The influence of Van Gogh and, to a lesser extent, of Gauguin is obvious in Marquet's masterful portraits of the *Sergeant of the Colonial Regiment* and of *André Rouveyre*. But the latter has an elegance, a sense of style reminiscent of Manet, and generally Marquet is much suaver, more of a Paris artist than Van Gogh or Gauguin. Soft and smoky, with generous amounts of umber, ivory and ochre, Marquet's color is not typically fauve. However, his use of outline, of a linear skeleton in *The Fair*, is Marquet's taste for ornamentation, the charm and flowing ease which characterize his work, make him kin to Matisse—and to Bonnard.

Line is much less important in the paintings of Jean Puy and Louis Val-

tat. Puy has some of the warmth and intimacy of Vuillard, but there is more drama to his color, and the picturesque lighting of *Two Young Girls in a Garden* may even remind some of "Pop" Hart. Valtat's oils are chiefly interesting as extensions of pointillism—the dots blown up until a single dot can stand for a leaf, a hat or a face.

In general the lesser fauves are less daring than the fauve masters and they stay closer to their sources. They produce chamber music rather than the full orchestral effects of Vlaminck, Derain and Matisse. Kees Van Dongen occupies an intermediate position. His slashing brushwork and the smoldering oranges and reds of his nudes have led critics to compare him with Vlaminck. But there is something exotic, Germanic and eastern European about his work, something decidedly un-French. Like Van Dongen, Rouault, who also had his fauve period, does not really "belong," in spite of his brushwork and dramatic contrasts of light and dark. The fauve spirit is much more affirmative; Vlaminck found the world beautiful, while in Rouault there is eternal dusk.

Raoul Dufy's *Beach at Ste. Adresse* and *Anglers at Sunset*, paintings of great solidity in deep, rich colors, are surely among his best work. They show so strong a feeling for fauve objectives that one must regret Dufy's later development away from this style. Georges Braque was another part-time fauve, and his *Seated Nude* and Cézannean *Factories at L'Estaque* are two of the masterworks of this exhibition. Painted in sumptuous yet subtle colors, they combine grace with strength to an extraordinary degree.

But Matisse, Vlaminck and Derain, the men who created fauvism and committed themselves to it most fully, developed it farthest and most consistently. For Vlaminck it was a way of life and art, directly related to that of Van Gogh. Not as analytical or self-disciplined as Matisse and Derain, Vlaminck could let himself go with wonderful directness and assurance, as *Gardens in Chatou* and *The Woodcutter* show. Here fauvest line and color are perfectly fused. Whether using a brush or squeezing paint directly onto the canvas from the tube, Vlaminck is really drawing with color as another man might draw with a thick stub of pencil. In the 1900 portrait of a *Man with a Pipe*, Vlaminck anticipates Soutine, so thick is the impasto created by his criss-crossing brush strokes. A large, powerful man, in his fauve period Vlaminck applied pure colors with a sweeping or zig-zagging motion that involved the whole arm and shoulder. I try to paint with my heart and guts," he said. Nevertheless there is swift calculation in all his work, and the splendid 1907 *Still-Life with Almonds* anticipates his later atmospheric and less forceful style.

If the influence of Van Gogh is apparent in Vlaminck, that of the pointillists and of Cézanne is in Derain and Matisse. Derain is a scholarly painter and many influences are blended in his work. There is something of Lautrec in his watercolor, *Sidewalk Café on the Champs Elysées*; of Manet in the amusing *Dancing at Suresnes*; and of Gau-

[Continued on page 30]

## WHO'S NEWS

**Thomas B. Robertson**, this year's president of the Western Association of Museum Directors and former assistant director of the Portland Art Museum, has been named director of San Diego's Fine Arts Gallery.

The appointment of **William N. Eisendrath, Jr.**, as assistant director of St. Louis' City Art Museum has been announced. Eisendrath, Chicago business man and art scholar, has been serving as chairman of the exhibition committee of the Chicago Arts Club and was formerly president of the Society for American Art at Chicago's Art Institute.

Former assistant director of the National Portrait Gallery of London, England, and curator of art in the National Museum of Wales, **John Steegman** has been appointed director of the Montreal Museum of Fine Arts. An erstwhile visiting professor of art history at the University of Chicago, Steegman has written and lectured extensively on art.

New curator of education at Indianapolis' John Herron Art Institute is **John Everett Brown**, formerly with the Cleveland Museum.

John Simon Guggenheim Inter-American Fellowships for 1952 have just been awarded to **Antonio Frasconi**, Uruguayan painter and graphic artist, and to **José Vela Zanetti**, painter and director of the National School of Fine Arts, Ciudad Trujillo, Dominican Republic. This is a reappointment for Zanetti, who will continue working on his mural for the United Nations Building in New York.

**Edward Laning**, former head of the painting department of Kansas City's Art Institute and twice a Guggenheim Fellow, has joined the teaching staff at the Art Students League. Laning recently returned from a year's stay in Italy on a Fulbright Fellowship.

French author-archaeologist **Charles Picard**, professor at the Sorbonne and director of Paris' Institute of Fine Arts, has been appointed visiting professor at New York University's Institute of Fine Arts.

**Robert Trotter**, former instructor at the Norfolk Museum Work Shop, has been appointed head of the art department of Steubenville College, Ohio.

**Dorothy Liebes**, internationally known textile designer, has been elected to the board of directors of the United States Finishing Company, Norwich, Conn. Mrs. Liebes is the first woman to occupy such a position with this 112-year-old firm.

The Louis Comfort Tiffany Foundation has distributed a total of \$18,000 in scholarships among 13 applicants to the 1952 competition. Painters **Peter Todd Mitchell**, **Steven Trefonides** and **Thomas Yerxa**, and sculptors **Philip E. Fowler** and **Efrem M. Ostrowsky** received \$2,000 awards. Three graphic artists—**Leonard Edmondson**, **Hazel Hanson** and **Clare Romano**—received \$1,500 awards. Painters **Martin Jackson** and **Ben Kamahira** received \$1,000 awards; **Cleade Enders** and **Leon Morgenstern**, \$500 awards. A \$500 award also went to **Paul Anthony Greenwood**, sculptor.

**John Rood**, having just completed a large semi-abstract sculpture in Alabama limestone—a symbolic interpretation of the Persephone legend for Wellesley College—will shortly begin work on pieces for Minnesota's Hamline University and for Mayo Clinic.

**Glen Lukens**, head of the ceramics department at the University of Southern California, has left the university after 19 years to become a technical adviser for the International Labor Organization of Geneva, Switzerland. Dr. Lukens' classes will be taken over by **Mrs. Vivien Place Heino**, director of the New Hampshire Potters Guild and former instructor at Greenwich House.

Confirming his own retirement, **C. T. Loo** announces that his gallery will continue operations under the management of **Frank Caro**, Loo's associate for the past 25 years.

**M. Peter Piecing**, instructor at the Art Students League and formerly an art director for N. W. Ayer and J. Walter Thompson, has joined Abbott Kimball as art and design consultant.

### John Atherton

John Atherton, artist, designer, sportsman and writer, died September 15 while on a fishing trip in New Brunswick, Canada. He was 52.

Born in Minnesota, Atherton was reared on the West Coast, where he studied art at the California School of Fine Arts in San Francisco. He settled in New York in 1929, rapidly achieving notable success as an advertising artist and illustrator. Shell Oil, General Motors, Fortune, Holiday and the Saturday Evening Post were among his clients.

Atherton's paintings—abstract designs of simplified but recognizable objects—were exhibited in 1938 and 1942 at the Julien Levy Galleries. He is represented in the collections of the Metropolitan, Whitney and Buffalo museums, the Museum of Modern Art, the Wadsworth Atheneum, the Albright Art Gallery, the Chicago Art Institute, and in several private collections.

### Albert Lorey Groll

Albert Lorey Groll, painter, etcher and member of the National Academy since 1910, died in New York on October 2. He was 85 years old.

A native of New York, Groll was graduated from the Royal Academy of Munich in 1899. After graduation he went to Arizona where he specialized in paintings of the Navaho Indians and of the desert landscape. Critics often compared his work to that of Winslow Homer, Albert Ryder and Frederic Remington.

Groll won many awards including the 1907 Gold Medal of the Pennsylvania Academy of Fine Arts and the 1911 Inness Gold Medal of the National Academy of Design. Among the museums in which his paintings and prints hang are the Metropolitan and Brooklyn museums, the Corcoran Gallery, the Carnegie Institute and the National Gallery in Washington.

## COAST-TO-COAST

### CHICAGO

by Allen S. Weller\*

CHICAGO: The Arts Club is currently exhibiting a group of 48 contemporary Swiss paintings and prints, originally assembled by the Swiss government for the First Biennial at São Paulo, Brazil, and now touring a number of museums in this country under the auspices of the Smithsonian Institution.

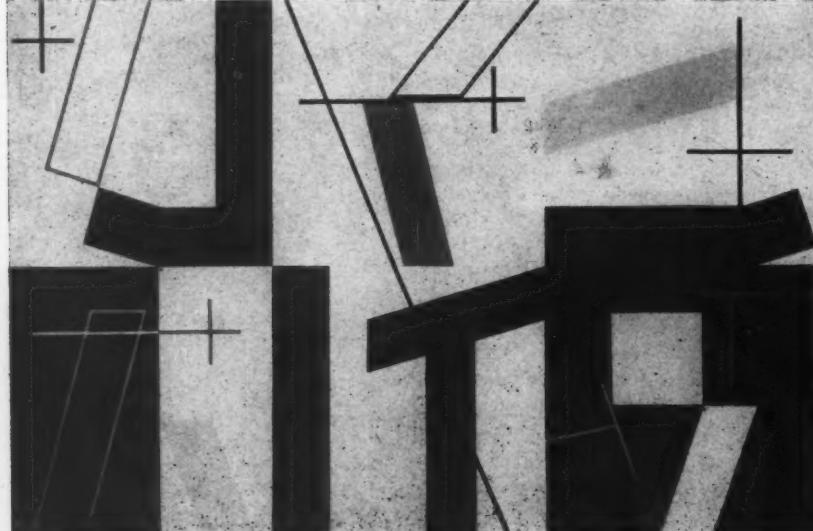
[Leaving the Arts Club October 21, the exhibition will be shown at the Indiana State Teachers' College in Terre Haute from January 1 to 28; at Harvard University's Busch-Reisinger Museum from February 8 to March 1, and at the Corcoran Gallery, Washington, D. C., from March 27 to April 27. A booking between the Chicago and Indiana showings is still open.]

Not a cross-section, this show is confined to non-objective and abstract, or at least highly stylized, work. Dr. Heinz Keller, curator of the Kunstmuseum in Winterthur, who selected the show, was obviously thinking of it as a unified whole, and the eight artists included complement each other to a rather extraordinary degree. There is no lack of individuality in their work. But a formal discipline, an undercurrent of classic restraint, even a marked similarity in sober and restricted color schemes, give the show an unusual consistency which is happily suited to the elegant precision of its present Mies van der Rohe setting. Whether these qualities can be considered specifically nationalistic in character—in view of the limited scope of the collection—is of course doubtful; but one is struck by the fact that the free and intuitive type of contemporary painting, which depends in part on the development and manipulation of the innate qualities of materials, and which is so prevalent in this country, is conspicuously absent.

Sophie Taeuber-Arp is the only artist

\*Allen S. Weller is head of the art department at the University of Illinois.

TAEUBER-ARP: *Six Spaces with Four Small Crosses*



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in the group who is well known, at least by reputation, in this country. One of the original Zurich dadaists (1916), she did not develop along the lines of surrealism (as was the case with a number of her associates) but instead continued to reveal a taste which was austere, geometric, delicately balanced, and curiously calculated. Like the neoplasticists, she deliberately avoided material richness, and based her art on an extraordinary feeling for weight, space, and movement as expressed symbolically in sharply defined areas of flat color. The earliest example in the present exhibition, *Composition with Circles* (1930), introduces a few areas of textured metallic surface, but two works from the last year of the artist's life, *Summer Lines* and *Dynamic Construction* (1942), are austere developed compositions in which the active color-shapes speak with effective purity against generous white backgrounds.

Another painter of the older generation, Leo Leuppi, in five paintings (all dated 1950) shows himself a disciplined non-objective composer who achieves an interesting individuality by introducing an unexpected staccato movement in overlapping transparent forms. His work combines the mechanistic and architectural regularity of Taeuber-Arp with a powerful appreciation of dynamic free forms. I think we can legitimately ask if either of these artists are really concerned with the unique physical qualities of pigment itself, and if their work might not be even more completely realized were it executed in materials which share the non-humanistic qualities of their esthetic forms.

Richard Paul Lohse shows three Mondrian-like compositions of interpenetrating, straight-edged horizontal and vertical elements. Walter Bodmer reflects the mechanistic, constructivist qualities of the 20th century in complex linear patterns, sharply articulated and confined. Oskar Dalvit—in a series of large, deliberate, sober, moving, non-objective compositions—places considerably more emphasis on sensuous texture.

### Big Drawing Survey Due

"Contemporary Drawings from Twelve Countries"—a major show comprising approximately 300 examples selected to show the diverse trends in draftsmanship since the end of World War II—opens at Chicago's Art Institute on October 23 and will remain there until December 14.

Following the Chicago showing the exhibition will travel to the Toledo Museum of Art (January 17 to March 1); Hartford's Wadsworth Atheneum (March 21 to May 3); the San Francisco Museum (May 30 to July 12); the Los Angeles Museum (August 8 to September 20); the Colorado Springs Fine Arts Center (October 17 to November 29); and the J. B. Speed Museum in Louisville (December 19 to January 30, 1954).

The show, which includes many new talents as well as established masters, will be reviewed in a future issue of *ART DIGEST* by Allan S. Weller, head of the art department at the University of Illinois.

Otto Tschumi, while he shares the stylistic clarity and discipline of his colleagues, introduces elements of the fantastic and the humorous otherwise lacking in the exhibition. His color lithographs of agitated cats, and a wide-eyed self-portrait, are brilliant, subtle, and dramatic. An unexpected American note is his lithograph *Mississippi Boats* (1944), which admirably expresses both the creaking largeness of these great structures and a fluent delicacy of movement. His paintings also evidence an unexpected and original charm.

The two youngest members of the group, George Froidevaux and Claude Loewer, belong to a different strain. Here is evidence of influence from the School of Paris. Looking at their paintings and etchings, one cannot help but recall Matisse, Picasso, Braque, and Villon. Yet their works harmonize with the earlier architectonic impulses to a remarkable degree. Despite a more rapid and personal method of execution, they have a seriousness and solemnity, a deliberate avoidance of brilliance, which is not characteristic of French.

### PHILADELPHIA

by Dorothy Drummond

PHILADELPHIA: Two gallery house-warmings flavored the opening of the new season here. One marked the first show held in new ground-floor quarters (216 W. Rittenhouse Sq.) of The Ellen Donovan Galleries. The other, also featuring a group show, was held in the brand new home galleries of Samuel and Elizabeth Davis Wolpert out on Bethlehem Pike. Both the Donovan and Wolpert galleries are artist-operated.

This month at The Donovan Galleries a trio of artists is being presented. Paul Wieghardt, German-born American now at Chicago Art Institute, Morris Davidson of New England and William H.

The Art Digest

Ferguson of Philadelphia share a leaning toward the abstract. There, however, resemblance stops. Wieghardt, with figures and interiors, creates poetically pigmented color-sectioned compositions. Davidson, turning to landscape and still-life primarily, despite strong abstract tendencies, seems more objective than subjective. Ferguson, a disturbed mystic, divides his reaction between religion and revolt against the secular, bringing to his work a strange mingling of the pagan and the Christian.

Dubin Galleries, which opened with a first Philadelphia solo by Ken Noland, young Washington, D. C., abstractionist, is now featuring two young Pennsylvania Academy artists, Ben Kamihiro.

## Two Big Pennsylvania Events

Two major exhibitions will open this week in Pennsylvania: the Carnegie Institute's 1952 Pittsburgh International, and the Pennsylvania Academy's 50th Annual Watercolor and Print Exhibition.

The former show, America's oldest and biggest international (it was first held in 1896), opens on October 16 and will continue through December 14. Twenty-three nations will be represented, but one-third of the show's 300-odd paintings will be American. More than \$5,000 in prizes will be distributed by an international jury of artists and critics.

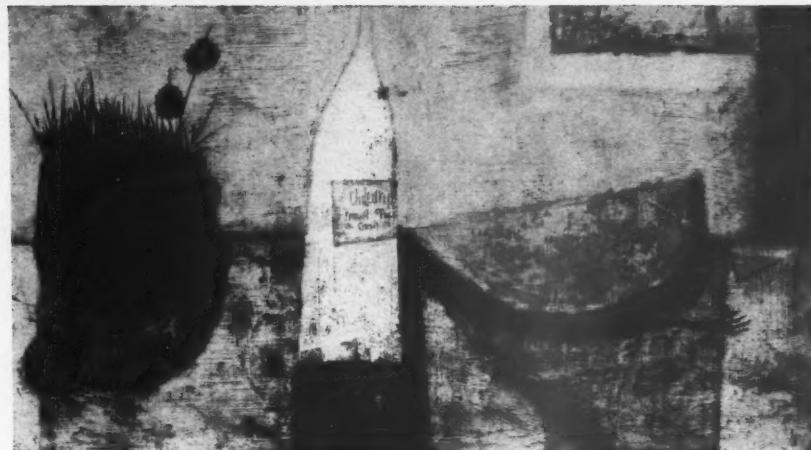
The show will be reviewed in the November 1 issue of the *DIGEST*. Special feature of this issue will be a guest editorial by Gordon Washburn, director of the Carnegie's Department of Fine Arts and sole arbiter of the 1952 exhibition.

The Pennsylvania Academy of the Fine Arts will open its annual on October 19. Co-sponsored by the Philadelphia Water Color Club, and assembled with the assistance of the Catherwood Foundation, this part invited, part juried exhibition representing both American and foreign artists will be on view until November 23. Prizes will be announced in the November 1 issue, and a first-hand review by the *DIGEST*'s Philadelphia correspondent will appear in the November 15 issue.

and James Lueders. Both have won an astonishing number of prizes and scholarships. Both, under the influence of Walter Stuempfig and Francis Speight, are realists, but are establishing their own definite personalities. Landscapes and cityscapes, more or less peopled, are favored as subjects.

At the Beryl Lush Galleries three young painters have been presented for the first time here: Robert Dain and Miles Karpilow, both trained at Tyler School and both seemingly in a sketchy stage of development; and the more mature Hans Köller, German-born painter, who has been strongly influenced by modern German art out of Cézanne. Young P. A. F. A. - trained William Pellicone follows this trio with work evolving from academic to experimental.

An entire house full of new shows started the season at the Art Alliance where nationally known Aaron Bohrod is paced in a one-man show by rising local painter, John Maxwell.



GUY JOHNSON: *Chilean Riesling*. In Southeastern Annual

By month's end The Print Club will have on view foreign prints (including many from Scandinavia, not seen here before) as well as a trio show of prints by Gertrude Quastler, Clare Romano and John Ross.

## Waltham: Up to the Minute

Waltham, Mass., a thriving industrial town with a population in excess of 40,000, has neither a museum nor an art gallery. This month, as an educational service intended to encourage local art activity, Waltham's large Grover-Cronin store is holding the first in a series of annual exhibitions of contemporary art.

Forty paintings and sculptures by seven well-known New England artists—Mitchell Siporin, Karl Zerbe, Alfred Duca, Arthur Polonsky, David Aronson, John S. Murphy, Jr., and Peter Todd Mitchell—comprise the First Waltham Annual, to be shown at the Grover-Cronin store until October 25.

A special feature of the exhibition is Alfred Duca's sculpture in polymer tempera, a vinyl plastic better known as the painting medium developed by Zerbe.

DUCA: *David*. In Waltham



In assembling this inaugural exhibition, Grover-Cronin has had the assistance of Brandeis University, the De Cordova Museum of Lincoln, Mass., and the Mirski Gallery of Boston. Brandeis artist-in-residence, Mitchell Siporin, and Frederick P. Walkey, executive director of De Cordova Museum, will lecture on modern art during the course of the exhibition.

## Windows on Peachtree Street

This week, through October 19, the Peachtree Street windows of the Davison-Paxon Company—Atlanta, Georgia, department store—are settings for work from a large regional exhibition. The show—the Seventh Southeastern Annual presented by the Atlanta Art Association—recently on view at the High Museum of Art, broke all past records with 780 entries by artists from eight states. Jurors Doris Lee and Arnold Blanch, who selected 192 paintings for the regional, claimed it was one of the most interesting they had ever seen. Purchase prizes went to five painters: to Edward W. Ross and Fred Attyah, both recent graduates of the Atlanta Art Institute, and to Syd Solomon, Ralph Wickiser and Guy Johnson.

Through the annual Davison Purchase Awards (the show is sponsored by Davison-Paxon, co-sponsored by the Atlanta Junior League), the Atlanta Art Association has now acquired 35 contemporary paintings. A major part of the current show will travel later to Columbus, Macon and Augusta.

## Urbanity in Urbana

Among outstanding events to be held at the University of Illinois' Midwestern College Art Conference (October 30, 31 and November 1) is the first complete exhibition of works acquired by the university from five Illinois exhibitions of contemporary American painting. Other features include panel addresses by Francis Henry Taylor, director of the Metropolitan Museum of Art, Abraham Rattner, visiting artist at Illinois, Franklin Boggs, artist in residence at Beloit College, Wisconsin; and Copeland C. Burg, artist and art critic of the Chicago Herald American. Participating visitors at the conference also include Sidney Janis, New York art dealer; Jean Paul Slusser and Clarence

Ward, directors of university art galleries; and Allen S. Weller, head of the University of Illinois department of art.

Meanwhile, the first American showing of more than 100 enlarged photographs of contemporary French architecture, interior design, sculpture, jewelry and bookbinding is on view at the University Architecture Building Galleries through October 26. The exhibition, which will visit other American colleges, is presented under the auspices of the UAM (Union des Artistes Modernes), an association of leading contemporary French artists in all fields of art.

### It's All in How You See It

That there are as many ways of painting a given subject as there are artists to paint it is the point made by "Subject Matter—In a Picture," an unjuried all-Nebraska exhibition at Omaha's Joslyn Art Museum. Comprising 70 paintings in a variety of styles, realistic to abstract, the exhibition is on view through November 2.

Subject matter in this case is "Autumn," and 70 Nebraskans have painted autumn as they see it. Visitors entering the gallery first pass a large Flemish tapestry, *October*, and paintings (or reproductions of paintings) of autumn by earlier artists from Breughel and Rubens to Thomas Cole, John Steuart Curry and Georgia O'Keeffe.

Among the better known local painters represented in this show are Terence Duran, Joslyn Director Eugene Kingman, and Walter Meigs.

### COAST-TO-COAST NOTES

**Manhattan, Kansas:** The Kansas State Federation of Art, under the direction of John F. Helm, Jr., announces that a group of circulating exhibitions will be available to members beginning the first of November. Typical exhibitions are: oils by Kansas artists, Prairie watercolor painters, Prairie printmakers, decorative arts by Kansas craftsmen, and group shows from outside the state. For information concerning school exhibitions, write Arvid Jacobson, Assistant Director in Charge of School Exhibitions, Kansas University, Lawrence, Kansas.

**New York, New York:** During American Art Week—November 2-8—more than \$1,000,000 worth of art will be displayed in cities and towns throughout the United States. Endorsed by government officials, sponsored by the American Artists Professional League, this annual art event is marked by innumerable local art groups. Observances of the week include extensive amateur and professional exhibitions in department stores, schools and museums. In New York City, the week's activities will be concluded on November 8 with a Costume Arts Ball at the Salmagundi Club, 47 Fifth Avenue.

**Washington, D. C.:** A new gallery—the Obelisk Gallery of Art—will open October 28 in Washington's historic Georgetown. Offering a schedule of shows by American and European contemporary artists, the gallery will be launched with an exhibition titled "Italian Renaissance, 1952," in which a number of younger Italian artists will have their American debut.

## NEW YORK

### Lipton on a Mythic Level

Seymour Lipton's current exhibition at the Parsons Gallery (to November 1) is his best—his most consistent—so far.

In all of Lipton's new sculpture there is a feeling of growth, of germination. Using an oxyacetylene torch he has molded bronze, steel and nickel-silver alloy into shapes which might be schematic models of seeds—seeds expanding outward from an invisible core—expanding, unfolding and bursting into flower.

Comparison of the new work with an earlier piece, such as *The Cloak*, reveals an important change. The change is from tall, up-climbing constructions to rounder, more centrifugal ones—from the "tower" to the "egg."

The interweaving flanges of *Night Bloom* evoke an image of cerius petals uncurling in the dark. *Sea Gnome* might be a sea-anemone, delicate and deadly; *Spring Ceremonial*, a flower thrusting up through the soil. But there is an ambiguity to Lipton's forms, and *Spring Ceremonial* also suggests a great maypole. Similarly, if *Earth Mother* resembles an ear of corn—poetically, mythically and in Lipton's sculpture it is also the goddess Ceres.

All of this sculpture, in fact, is best understood on a mythic level, for it deals with the ancient root-processes, the life mysteries celebrated in the vegetation cults of pre-Christian times—and, more recently, in Stravinsky's "Rites of Spring."—JAMES FITZSIMMONS.

### Lassaw on a Cosmic Level

An exhibition of Ibram Lassaw's sculpture, current at the Kootz Gallery until October 25, emphasizes the fact that modern sculpture has evolved a new language and that sensitive perception is necessary to realize the inevitability of its expression. Too much stress has been laid on the difficult techniques that the "new sculptors" employ, rather than on the final artistic creation. That Lassaw works in molten

LASSAW: *Kwannon*



LIPTON: *Sea Gnome*

metal (primarily bronze) is an astonishing feat, but not so impressive as the constructions he achieves with intermeshing metal filaments.

The artist creates a new cosmography, strewing the heavens with a glittering galaxy of unknown stars and constellations. *Coma Berenice*, shown recently at the Whitney, is a typical example of his work, its interwoven rectangles and patterning of open spaces suggesting a novel elaboration of Cassiopeia's Chair. But the most impressive piece in the show is *Kwannon*, rising to a height of more than six feet with balanced interpenetration of its intricate details. Also compelling, *Sadal Suud* imaginatively presents several axes in the heavens, like the boundaries of a crystal to which sparkling stars cling.

The most recent work here departs from rectilinear stress to interlacing rhythms that give it fluency. One sees this in *Tarazed* or in the flower-like *Ceres* where trajectories of delicate wires curve out from a central core.

—MARGARET BREUNING.

### Lowenthal's Private Stock

When a private collection achieves the scope of the Edith and Milton Lowenthal Collection (on view at the Whitney Museum through November 2), too often the museum would seem its rightful home. But the private stamp of this collection has been preserved by strong personal predilections. The group of over 100 works by 32 American artists efficiently reflects major trends in 20th-century American art—early cubism (Weber), realism (Sheeler and Sample), expressionism (Levine), and non-objectivism (Davis). But the prevailing tone remains one of emphatic personal taste.

Apparently the Lowenthals favor emotional values in painting. There are 14 interpretive works by Marsden Hartley; work in the somber Northwest expressionist style by Morris Graves; and eight highly colored, and occasionally frenetic canvases by Abraham Rattner,

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including one of his best paintings, the large, foreboding *Figures Waiting*.

The Lowenthal Hartley collection is superb and famous. There is the haunting portrait of *Albert Pinkham Ryder*; the autumn view of *Mt. Katahdin*; *Evening Storm, Schoodic, Maine*, and several magnificent poetic still-lives.

Another major American painter, Max Weber, is represented both with an early cubist variation, *The Visit*, 1919, and with the famous *Hasidic Dance*, a work in his later romantic-expressionist style. Rounding out the roster are items by Dove, Feininger, Marin and Flannagan.

As a further indication of the distinctly personal nature of the collection, only one major non-objective artist is included (Stuart Davis, who is represented with seven canvases). The current avant-garde, the abstract expressionist group, is altogether excluded. However, the Lowenthals have kept abreast of contemporary painting, adding works by William Brice, Paul Burlin, Byron Browne, Robert Gwathmey, Jacob Lawrence (whose brilliant gouache series, *John Brown*, is included

### Olivetti Designs Due at Modern

An industrial design exhibition imported from Italy opens at the Museum of Modern Art on October 22 and will remain on view through November 30. Comprising products, advertising designs and architecture produced by the Italian manufacturer Olivetti, the show, according to the museum, is being staged to "encourage American industries to follow the lead of this corporation in organizing all the visual aspects of the industry under a single high standard of taste."

As a special feature of the exhibition, an eight-foot-high billboard will be set up in the museum garden to show how the Olivetti Company advertises its products along Italian highways. The company is Europe's largest manufacturer of typewriters and adding machines, several of which will be included in the show. (For further news of current design shows at the Modern and elsewhere in the country, see page 20.)

in entirety), Howard Lipman and Cady Wells.

After this opening exhibition at the Whitney, the collection will travel to the Walker Art Center in Minneapolis, Minnesota, for viewing November 28 to January 17.—DORE ASHTON.

### NEW YORK NOTES

A new art workshop—the New York Artists Equity Association School of Fine Arts, 13 East 67th Street—features studio classes for adults and children, art exhibitions, forums and demonstrations. According to Henry Botkin, president, the Equity Workshop aims to pioneer in the exploration of new methods of art instruction. Advanced students will have an opportunity to have their work reviewed and analyzed by at least 12 visiting critics during the 15-week semester. Friday morning critical sessions will be open to the public.

October 15, 1952

## FIFTY-SEVENTH STREET IN REVIEW

**AFRICAN SCULPTURE:** In conjunction with the publication of his book, "African Sculpture Speaks," and marking 26 years of specialization in this field, Ladislas Segy is currently exhibiting a large selection of masks, figures and ceremonial objects from all parts of Africa.

The exhibition is a comprehensive one in which over 35 different tribal styles are represented. Rarities include an elaborately carved ivory tusk and a seven-figure bronze plaque from 17th-century Benin. From the Bakuba of Belgian Congo come ceremonial goblets and masks shaped and ornamented with the utmost refinement. Most unusual of all is Segy's collection of Warega ivories—figurines strangely similar to ancient Cycladic fertility images. (Segy, to Oct. 31.)—J. F.

**WELDED SCULPTURE:** Comprising approximately 26 pieces of welded sculpture in steel, bronze, nickel-silver and pewter, this exhibition includes some of our best known and most talented younger sculptors. Highlights of the show are David Smith's *Stainless Network*—a gleaming, wheeling line-drawing in space; one of José de Rivera's delicate steel cockleshells; Seymour Lipton's towering, strangely apocalyptic *Ceremonial*, and one of David Hare's poetic metaphors—an elongated, man-like figure framed by a window.

Among the inclusions by lesser known men, Harvey Weiss' brusque, flailing figures of Abraham and Isaac, and Harry Stinson's inweaving linear convolutions are outstanding. Sascha Brastoff, Sidney Gordin and Barbara Lekberg also are well represented. (Sculpture Center, to Oct. 31.)—J. F.

**BIBLICAL AND JEWISH THEMES IN SCULPTURE:** Members of the National Sculpture Society provide variations on Biblical and Jewish themes in this exhibition of more than 30 pieces of sculpture. Mostly classical or semi-classical in approach, the sculptors in this group attempt to capture the spirit of the Bible. In a pair of prophets, for example, Frank Eliscu gives an expression-

NICKERSON: *Miriam*. Jewish Museum.



BALUBA MASK: Segy

ist fervor to gesticulating figures. More serene interpretations prevail, however. There is Malvina Hoffman's beautifully articulated portrait of an Armenian Jew; Moissaye Marans' standing figures of scholars and rabbis; and Jane Wasey's bas relief depicting Noah and his primitive contrived ark. Stylized works by George M. Aarons, Janet de Coux and Carl L. Schmitz seem to utilize themes more for superficial effects than for intrinsic value. (Jewish Museum, to Nov. 13.)—D. A.

**SEFF WEIDL:** There is a defined personal style in the architectural structure, in the balance of rhythms and proportions of these bronzes. Variations of poise and tension in them only accentuate an impression of sustained purpose. Moreover, scale is no index to their power; the smaller pieces have a monumental simplicity equal to that of the larger ones.

Though cast from wax models, Weidl's bronzes retain delicate touches of the sculptor's hand. This produces a strong tactile appeal. But the contribution of open spaces is inescapable—triangles, arcs, ovals, all assist in attaining totality of design.

Perhaps the most impressive piece in this show is Weidl's formalized but intensely vital portrait head of Henry Kleemann. There is something of Byzantine formalism in the treatment of the hair, which is like a cap with only a few frontal locks defined, so that detail does not detract attention from the concentration of the facial expression. (Kleemann, to Nov. 8.)—M. B.

**PRE-COLUMBIAN ART:** Selected with discrimination and handsomely installed, this exhibition surveys the art of ancient potters and goldsmiths from Mexico to Peru. Conveniently grouped by civilization, selections include Mayan bowls, shaped and painted with a fine sense of geometric style; Tarascan figures of women (formidable mother images all, no matter how grotesque or

deformed); and animal-shaped ceremonial utensils. There are suavely turned Mochican water jars from Peru; a Zapotecan grave urn; an Aztec snake, coiled and menacing—a squat shape emerging from a rock. From Costa Rica come small gold frogs, lizards and beetles—charms, perhaps—formed with simplicity and precision. Rarest inclusion is a stylized Huastecan figure of an old man—the only such figure in this country. (Carlebach, to Dec. 1.)

—J. F.

**EMMANUEL VIVIANO:** Working both in wood and in stained glass and lead, Viviano handles sculptural problems with mature, sensitive competence. His original method of combining stained glass panes with leading produces a striking effect of linear counterpoints in a welter of transparent planes. Earlier pieces recall early Christian liturgical art in their frontality, small size, and hieratic stiffness. But Viviano has developed leading as an organic and textured part of sculpture, and in a recent *Standing Figure*, the dense mottled greys of the leading enhance half-opaque, half-transparent sections of glass. These sections extend in surrounding free space, where previously they were frontally conceived.

An extremely sensitive direct carver, Viviano—in his elegant, tall figure pieces—allows his block to strain upward like a growing thing. One is particularly impressed by his single figure with its faint signs of knifework giving the wood a quality of rippling flesh, and by *Head*, a strong, blocklike image which, in its rhythm of apertures and firm contours, is a profound spiritual human study. (Contemporary Arts, to Oct. 31.)—D. A.

**CECIL BELL:** This artist's work is marked by richness of *matière*, juicy pigment flowing limpidly across the canvases. He is particularly successful in adjusting the varying light values of landscapes and of coastal scenes with waters heaving about tugs and ferry boats. The ponderability of these water masses, under their surface fretwork of waves and foam, is convincing. While one or two paintings lean on anecdote, the animated forms of bathers in *Summer* display the artist's talent for plastic organization of figures in space. (Kraushaar, to Nov. 1.)—M. B.

**KARNIG NALBANDIAN:** A draftsman of exceptional virtuosity, Nalbandian shows mystic-realist drawings, etchings and paintings of faces, birds and fish. As is often the case with rapidly growing artists, his work suffers from eclecticism. Both stylistically and expressively it is a curious blend. Some of his drawings have a finicky "Yellow Bookish" quality reminiscent of Beresford Egan's illustrations to Baudelaire. Others—acutely revealing portraits in wiry outline—derive from Pollaiuolo and Dürer; and still others, of greater delicacy, from Jan Van Eyck. A few, almost caricatures, recall the late Arthur Szyk.

Nalbandian's minutely observed drawings of birds and fish relate to his paintings—oils in dimly shimmering mother-of-pearl tones. Here, everything floats in a greyish-whitish mist. Shapes, scratched in the paint or picked out

with staccato black lines, glow from within. Delicately tinted, at times barely decipherable, they might be painted on scarred rock. (Chapellier, to Oct. 25.)

—J. F.

**DOWNTOWN GROUP:** Inaugurating its 27th season, Downtown offers 25 new works—sculptures and paintings—by its regulars. Most are of professional caliber and most are by well-knowns: Crawford, Davis, Kuniyoshi, Levi, Morris, and Shahn, among them.

Jacob Lawrence's *Billboard* is as arresting as Broadway cacophony, and Jack Levine's small *Maimonides* has a moving intimacy. Particularly arresting are a '52 Marin sketch, muted in color and heightened by ink; Zerbe's *Harlem* in a cork-like plastic medium; and a small Zorach *Siren* in green marble, a departure toward rectangular forms in modeling. Star of this impressive show is Reuben Tam's *White Night*, a canvas evocative in its moody color treatment of great space. (Downtown, to Oct. 25.)

—C. R.

**JACK HAWKINS:** Sharply contoured forms, brilliantly contrasted colors and a wide range of textures represent, on this artist's canvases, the complexity of undersea life off the Florida coasts. Coral reefs, shells and strange sea growths combine in fantastic interplay to form glimpses of a mysterious subaqueous world, vividly presented.

Hawkin's small watercolors, struck out by ink hatchings and outlines, show, in a welter of waves, huge fishes and strange figures of men who, like fabled sea-gods, seem to find water their natural element. In one of these paintings, *Sea Squall*, a woman with outstretched arms personifies the elemental forces of beating winds and heaving seas which fill the picture with tumultuous rhythms. (Knoedler, to Oct. 31.)—M. B.

**PAINTINGS AND EXPLANATIONS:** Fifteen pictures, each with an accompanying written explanation, are assembled here to make a spicy variation on the group show theme. Many of the paintings—notably those by Herman Cherry, Joseph Meert, the Magafan twins, and Howard Mandel—stand on their abstract own, though the comments provided are pertinent and sometimes witty. Also included are Ruth Gikow's mirthless children, Reginald Wilson's mirthful beach, and Karl Fortess' brittle vision of farm and land.

Best explanation accompanies an abstract still-life by Cherry. Notes the comment, in closing: "The great day of art enlightenment will dawn when father, having assimilated some of the meaning of modern trends, will squarely face his son and say: 'Junior, I have something to confess to you. You cannot draw as well as Picasso.'" (Ganso, to Oct. 22.)—C. R.

**TEN CONTEMPORARY MASTERS:** Both the strong notes and the subtle tremolos of 20th-century art are sounded in this exhibition. Ranging from the emphatic new realism of Léger to the classical arabesques of Braque's equestrians; from the elegant linearism of Matisse's odalisques to the structural volumes of Juan Gris—the show embraces an entire era's esthetic.

Among exceptional works are a mas-

sive seated figure by Picasso—drawn with such skill that distortion renders character and makes beautiful the woman's awkward pose; a foreboding blank-faced figure by Klee titled *Diabolospiel*; and a small pen-and-wash drawing of a Grecian woman by Braque. Also on exhibition are a number of etchings and lithographs by Picasso and Toulouse-Lautrec. (Saidenberg, to Nov. 29.)

—D. A.

**BARZANSKY GROUP:** Ranging from Joe Gatto's primitive jungle scenes to Samuel Rothbort's impressionist views of city parks, paintings in this group show reflect a prevailingly cheerful orientation. Among engaging pieces in the exhibition are Solotareff's tiny watercolors of *fin-de-siècle* scenes, vivid seascapes by Fitzgerald and Kessler and Cynthia Green's views of lush landscapes. (Barzansky, to Oct. 31.)—D. A.

**PRIMITIVES:** These portraits and still-lives—American primitive paintings dating from the 19th century—are genuine in feeling but rather somberly formal. Most are anonymous. Many have decorative charm. *Funeral Procession of A. Lincoln* by S. H. Milton has documentary value and creates an emotional aura with its funereal tone and black pattern. Wittiest painting is *Artist and Model* attributed to G. W. Mark. In it a casually undressed titanic model sits with her feet in a mountain stream, posing for an artist who is half her size. (Argosy, to Oct. 31.)—C. R.

**FREDERICK SISSON:** A member of the faculty of the R.I. School of Design, Sisson now shows a large group of paintings. His impeccable craftsmanship achieves a sort of realism-plus. Forms are solid, textiles are rich, spatial relations are just. And the surety of Sisson's touch, both in brushing and definition of forms, is supplemented by color that is rich and apposite but never lavish.

Some of the paintings escape from intense realism into an imaginative realm. Thus, there is a breaking away of woolly clouds to show the world beneath in *Above Overcast*; a pattern of light and shadows playing over figures in *Night Lunch*, in *Seaside Fantasy*, and in *Shallows*. The portraits are all ably modeled and well placed in the picture plane, but seem to lack vitality. (Van Diemen-Lilienfeld, to Oct. 29.)

—M. B.

**ROGER ANLIKER:** A professor in the art department of Carnegie Institute, Anliker shows caseins and encaustics which suggest the work of Redon in their mysterious symbolism and in their power to construct a bridge from the visible to the invisible world. This is particularly apparent in such a painting as *Happiness*, where a tenuous form emerges from spreading butterfly wings in shimmering beauty of textures. Many of the pictures have all-over surfaces of interwoven, linear pattern and rhythmic detail, their fluency broken by the skillful interpenetration of a solid form.

In contrast to these imponderable harmonies of line and color that appear to be sustained by some secret force, there are paintings that display plangent rather than nacreous color. Witness the burning scarlet back-

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ground of *Longing*. Nor are all forms imponderable. There is massive solidity in the landscape of *Regret*.

In his portrait drawings, Anliker appears to have no interest in facial expression. Rather, he seems to attain an impression of intimate inner life. (Seligmann, to Oct. 25.)—M. B.

**THE ISLAND:** The island theme is freely interpreted in this show by roster artists. Arthur Osver offers an abstract version—a dusky blue-grey lake in which soft Redonish bouquets float. George Morrison's islands are layered in warm earth colors; Byron Browne's gyrate among abstract shapes. Semi-abstract items include Sidney Simon's expressionist view of Manhattan Island and Fred Conway's treasure-island denizen. Other notable canvases are by Ethel Edwards, Channing Hare, Victor Candell, Virginia Banks and Lamar Dodd. (Grand Central Moderns, to Nov. 8.)—D. A.

**DONG KINGMAN:** Kingman's recent watercolors display his familiar ability to include almost innumerable details in a clarified impression. Purity and diversity of color and skillful interweaving of light patterns accentuate the structures of these designs. Veracity of objective statement and capricious fantasy of arrangement continue to form a witty combination on many of the papers.

Kingman has been teaching in his native state, California. The paintings carried out there are the high spots. Of these, *Sixty-five Birds and a Tree*—in which a leaning, broken tree with a cloud of birds hovering above it and domestic fowls strutting beneath it is set against a dazzling white background—and *Pig Head Mountain*, a majestic landscape, are more impressive than Kingman's crowded scenes of New York streets and shorelines. (Midtown, to Nov. 1.)—M. B.

**JOSEF PRESSER:** Energetic expressionist paintings of allegorical personages, harlequins, still-life and harbor subjects make up Presser's current exhibition. The fauves, Soutine and Rouault are major influences here. Colors are bright and rather harsh. Black is used generously.

Presser is most successful in his more controlled, subdued compositions—in *Harbor*, for example, a closely packed arrangement of doves, freighters and battleships moving up the canvas. At times his slashing brushstrokes seem to cancel each other out, creating turbulence instead of movement; but this is avoided in *Atlantis* and in the abstract *Variant*. (A.A.A., to Nov. 1.)—J. F.

**MAURICE BECKER:** A veteran expressionist who was represented in the 1913 Armory Show, Becker now exhibits recent paintings dealing mostly with Mexico and the circus. Handling varies greatly according to subject, with the artist leaning at times toward Rouault, at times toward Soutine or Beckmann. In some paintings, forms are blocked in heavily in strong, sometimes jewel-like colors. In others, a heavy stippling is employed for a tapestried or embroidered effect.

The somber *Family Group* reveals Becker's ability as a draftsman. Its figures sketched with severe angular economy; its color scrubbed and chalky—this is Becker's most consistently executed painting. (A.F.I., to Nov. 7.)—J. F.

**CHAGALL & ROUAULT GRAPHICS:** A small group of select prints, this show includes 12 from Chagall's Bible Series, and 12 from Rouault's *Père Ubu*—some of the latter from a signed edition on Japan paper. Other prints of interest are Chagall's drypoint and etching *Acrobat* and two woodcuts from Rouault's *Cirque de l'Etoile Filante*. Most of these prints are priced exceptionally low. (Truman, to Nov. 8.)—D. A.

**SIDEO FROMBOLUTI:** In his first one-man show, Sideo Fromboluti exhibits a series of subway studies and landscapes. Capturing both the dynamic structure of underground mazes and the tense atmosphere of speeding trains and rushing crowds, Fromboluti frequently

ican painting in those decades. Very free in execution and bright in color, all have the quality of a master's hand.

Born in St. Louis in 1877, Von Schlegell studied in Minneapolis, Munich, and Paris. He was a popular teacher at the League from 1922 to 1938, and was one of the founders of the Ogunquit, Maine, art school. He died at his home near New York on March 21, 1952. (Art Students League, Oct. 20-Nov. 6.)—C. R.

**ERWIN WENDING:** Canvases in this show are carried out with slashing brush strokes in vigorous designs made poignant by skillful adjustment of disparate color planes. Realism and abstraction seem to contend with each other in such paintings as *Interior*, where the veracity of table and chair and their considered space relations vie with distortions of detail.

Light in these paintings usually seems to emanate from the richness of substances themselves, rather than from an outer source. This effect is marked



KINGMAN: *Sixty-five Birds and a Tree*

adapts the futurist idiom. In *Staircase*, for example, subway glare and heat is suggested in the use of strong, acid color, applied in rushing diagonals.

Fromboluti seems to be striving to synthesize cubist structural principles with emotional or expressionist concepts, and the difficulty of combining these two antithetic ends appears in several of his canvases where strong sensuous color clashes with cubist rigidity. (Artists, to Nov. 6.)—D. A.

**WILLIAM VON SCHLEGELL:** A selection (made by his son) of appealing drawings and some 30 paintings comprise a first one-man show by the late William von Schlegell.

This selection, dating from the '30s and '40s, reveals a debt to the post-impressionists and fauves. It is not inclusive and it suffers somewhat from the fact that the pictures shown are small in size and conventional in subject—landscapes and flowers or fruit still-lifes predominating. One can trace in them, however, the roots of Amer-

in *Fishermen*, in which heavily contoured figures are interwoven with a background of equally heavily contoured color planes. The effect is like stained glass without inner refugence.

Like most expressionists, Wending employs high color notes at times, but his usual palette is of modulated notes. (Weyhe, to Oct. 28.)—M. B.

**FRENCH MASTERS:** A tasteful selection of 19th- and 20th-century French paintings make up this varied show. A Bonnard view of Provence—singing in a gold haze; a Renoir conte sketch of two graceful standing girls, and a somber Vuillard interior are among highlights. Other painters represented include Michelson, Valtat, Soutine, Dufy. (Fine Art Associates, to Oct. 31.)—D. A.

**EQUITY WORKSHOP:** In "They Practice What They Teach," New York's Artists Equity Workshop displays paintings by artist-instructors and visiting critics. Prospective students will find a

[Continued on page 20]

## A Theodore Roszak Profile

[Continued from page 9]

was to be a painter, and by doing odd jobs he worked his way through six years at the Chicago Art Institute School, meanwhile spending a year in New York, studying painting with Charles Hawthorne at the National Academy and studying philosophy and aspects of formal logic at Columbia—"that was my first introduction to the literate world." Hawthorne "had a kind of honesty" but he was "not a very good teacher," and later, when mentor and disciple met in Chicago, where the former was visiting classes, the amiability in their relationship was replaced by hostility. "It was a complete misunderstanding on both our parts."

### An "Ordinary Human Being"

Between 1929 and 1931, a traveling fellowship took Roszak to Europe, where he continued to work under the illusion that he was going to be a painter. On his return he went to the Louis Comfort Tiffany Foundation for the summer and for a \$200 "special gimmick" which enabled him to get married and settle on Staten Island. Resident New Yorkers today, Roszak, his wife Florence, and their five-year-old daughter, Sara-Jane, live on St. Luke's Place in circumstances which are normal—so normal that a prominent museum director who once visited them remarked: "This sort of thing should be publicized." In this respect, as in others, Roszak lives like an "ordinary human being." Because his work progresses slowly (his last show at Pierre Matisse's was his first in 10 years), he supplements his income by teaching—currently at Sarah Lawrence College in Bronxville. And summers find the family at Pigeon Cove, Maine, where Roszak reads and draws, the job of welding sculpture being temporarily suspended since suitcases can't accommodate materials and equipment.

Before his Staten Island days, he was working in a moody semi-abstract idiom, fusing elements of cubism and surrealism into a mysteriously romantic kind of painting. But on Staten Island he started to work three-dimensionally, making abstract forms in plaster of Paris. These forms suggested metal, and the intimation led Roszak into a study of tools and materials.

Reaching a major junction in his life, Roszak embarked upon his constructivist phase. It was a phase in which he found himself in sympathy with the conditions of existence. Looking at the world with acceptance and confidence, he could say: "Here are all these possibilities. Why break your neck?" It was "a dream," a dream that he could contribute to a controlled environment, that "society would hold out its hand, welcoming the artist to join it and take his appointed place."

There were moments of apparent integration, of confidence. But 1939 brought the awakening. "It is not enough to have this dream. It is also necessary to live in a society which

\* From "The New Sculpture," a speech delivered at the Museum of Modern Art sculpture symposium, February 10, 1952. (Quotations not from this source are from conversations with the artist.)

supports this sort of dream, and society is simply not up to it."

The disenchantment, of course, was gradual. It began with the consciousness of a disparity between the "exacting requirements of constructivist sculpture" and "the imposed limits of practical design," design which suffers from "the constant gearing of quality to the dubious standards of the consumer." The final break was prompted not just by this "schizoid alliance," but by an awareness of constructivism's incompleteness, its missing values, its "denial of a large area of human experience." He had reached a conclusion: "A credo that is centrally guided by a set of contemporary values largely motivated by the power principle must finally give way to an imbalance in the development of the human personality. . . .

"If the constructivist sculptor chooses to pay homage to a technological deity, he does so at the risk of compromising the fullness of his vision and at the peril of surrendering man's spirit to a brittle and fragmentary existence. . . .

"When World War II came to an end, I already knew that the constructivist gears had shifted, and from my point of view the whole structure took off—in reverse—leaving devastation in its wake. . . .

"The work that I am now doing constitutes an almost complete reversal of ideas and feelings from my earlier work. Instead of looking at densely populated man-made cities, it now begins by contemplating the clearing. Instead of sharp and confident edges, its lines and shapes are now gnarled and knotted, even hesitant. Instead of serving up slick chromium, its surfaces are scorched and coarsely pitted."\*

### Finding a Means to an End

Roszak found the grotesquely contorted form accidentally. To enlarge one of his pristine constructions, he had to weld parts together. In the process, he saw possibilities for other effects—not just for joining discrete parts but for fabricating altogether new forms. The experience had a practical value during the war. "I was fit to go into any phase of industry." But creating works of art is not like building aircraft wings at Brewster. Esthetically the welding method is a means to an end, a formal justification. "I think this whole welding thing is overdone."

From affirmation through disillusionment to affirmation, Roszak's development has been cyclical. The pristine, antiseptic world of the constructivists behind him, the war years behind him, too, he faced a new world, confident again, but confident now that art must be more closely linked to the human personality, that the artist, in looking for moral values, for an absolute, must look to his own work. He was sure that "one must strive to break through the variety of change (which can take place in any period and generally does) and try to arrive at a significant value—basic and indestructible—for the widest range of human sensibility." A positive attitude, an optimistic attitude, and yet the forms that express it are grim—images of talons and claws, of desic-

cated birds of prey, of unleashed furies riding like scavengers across a nightmare world.

"The forms that I find necessary to assert are meant to be blunt reminders of primordial strife and struggle, reminiscent of those brute forces that not only produced life, but in turn threaten to destroy it. I feel that, if necessary, one must be ready to summon one's total being with an all-consuming rage against those forces that are blind to the primacy of life-giving values. Perhaps, by this sheer dedication, one may yet merge force with grace."\*

Blunt reminders of primordial strife and struggle, forms which survive because they have the will. The theme is recurrent: a theme of "perpetual regeneration," of life implicit in, and interwoven with, death as yang is interwoven with yin. One looks at *Invocation II*, a coalescence of life and death symbols, phallic tokens of fertility and propagation couched in thorny reminders of destruction. One studies the exotic arched form of *Firebird*, a spirit struggling to wrench itself free of its own scarred material body. And one remembers the Biblical corn of wheat which must die to bring forth fruit, or the mythical phoenix symbolizing beauty and grace resurrected from the ashes of destruction.

### The Baroque Symbol

Affinities are usually explicable. Roszak is lavish in his praise of Bernini and Rubens. Bernini "had a flamboyance and exuberance of life and energy that we can learn from today." Rubens—"painting began and ended with him; he was a phenomenon never to be duplicated, a great genius flourishing at the right moment." Roszak, affirming his own baroque taste. Affirming it further, he posits the Baroque Symbol, though in defining this concept he is historically unorthodox. His baroque is a fusion—not the alpha, nor the omega, but the alpha-omega. His baroque has an early phase, "when the budding is most closely related to the sharp Gothic thrust, the herald of its appearance." And it has a late phase, "as the ripe fruit, ready to fall, disintegrate and deposit its seed again."

Declaring himself for the early phase, the inception, the "moment closest to the gothic stab," he nevertheless sees that it is only part of a process, a "Dionysian drama" that is cyclical and regenerative, expressing itself simultaneously as "sharp and undulating, assertive and pulsating, defiant and hopeful." For him, this Dionysian drama is epitomized in the Baroque Symbol, a symbol which "unveils the preeminence of man's spiritual needs, revealing a psychic life of organic growth that itself has the power of regeneration and transcendence."

The cycle continues endlessly. The seed dies to bring forth fruit. And certain forms survive because they have the will—a *Skylark*, a Daedalus image, a bird-man spiraling upward to transcend its own inhumanity, or a *Spectre of Kitty Hawk*, a grim symbol of man's persistent struggle to soar, of man's determination to thrust his exultant way out of demoralizing wreckage.

\* Ibid.

# BOOKS

## "Architectural Natural"

"The Architectural Heritage of Newport Rhode Island 1640-1915," by Antoinette F. Downing and Vincent J. Scully, Jr. Cambridge: Harvard University Press, 1952. 241 pp., 230 plates. \$18.50.

Respect for our architectural past has been only slowly won. It took the depression with its accompanying unemployment to bring about the salvage of much documentation which eventually would have been lost. In recent years, historical societies have given impetus to preservation, while a new generation of scholars has chosen American architecture as its field for research.

Perhaps in the not too distant future this country will have a national society similar to the Monuments Historiques of France. In the meantime, communities like Newport are making important contributions to the knowledge of American culture. Newport is an architectural "natural," unique because of the continuity of its tradition from early colonial times through the more prosperous 18th century into varied and often plush revivals of the 19th.

This book is the product of happy cooperation between the Preservation Society of Newport County with its generous sponsors and two well-qualified scholars. In reality it is two books. Mrs. Downing, an authority on Rhode Island architecture, covers the period from the settlement of Newport in 1639 through the Greek Revival; Scully, member of the Art Department of Yale University, describes resort architecture from the mid-19th century to 1915.

Mrs. Downing devotes the first chapter of her three parts to Newport's changing social and economic conditions—a welcome integration of architecture and its cultural environment. In her analysis of Newport's seven extraordinary pre-Revolutionary public buildings, she traces their English derivation and emphasizes their peculiar American character. She describes in detail the many homes of merchants and clergy. The evolution of plan, changing structural techniques, and the increase in ornamental detail and use of color as Newport emerges as a great port of international trade are all discussed clearly and succinctly.

In "19th-Century Resort Architecture" (The Stick Style, the Shingle Style) Scully's manner of discussion is quite different but equally valid. He has made no attempt, nor is one necessary, to fit this architecture into its obvious social and economic setting. The more elaborate character of these houses—with complex massing, contrasting uses of materials, colors and systems of construction—requires a more detailed stylistic analysis. What emerges from the study of these heretofore relatively unappreciated houses is the remarkable originality of plan, fluidity of interior space, and honesty in the handling of materials.

Superb-quality illustrations, maps and sketches enhance this volume, but plate references in the text are lacking. Also,

only two English buildings are reproduced for comparison, though the scale of this book seems to call for more English source material and perhaps illustrations of related American buildings. With these included, the importance of Newport's architectural heritage and, indeed, the originality of our architects would emerge with even greater clarity. However, these are minor criticisms of a book that is a "must" for students of American history and architecture.

—WHITNEY STODDARD.\*

## Inside Severini

"The Artist and Society," by Gino Severini. Translated by Bernard Wall. New York: Grove Press. viii plus 94 pages, illustrated. \$1.25.

One of the oldest of the Italian moderns (he is about to turn 70), Severini, along with Boccioni and Balla, ushered in the futurist movement in 1910. During the war years, Severini gradually became disenchanted with futurism and enchanted with cosmopolitanism. He moved to Paris where he now lives and works. Meanwhile, he espoused Catholicism and cubism with equal fervor.

In the present slim volume—a first English translation of a collection of essays and comments written in Italy between 1943 and 1946—Severini ruminates on provocative political, economic and ideological issues which confront the artist in contemporary society. His passionate defense of personal liberty and his equally passionate defense of Catholicism may appear irreconcilable to some. But his insights are almost always separable from his religious intuitions, and when he is not proselytizing for the Faith, Severini can be provocative, witty, caustic, and penetrating. His pace is rambling, but his barbs are precisely aimed. He comments on "The Position of Art in Russia": "To subordinate art to politics, to misuse it by turning it into a means for propaganda, is rather like using an aeroplane engine for a wheelbarrow." On government in art: "The State, or whoever represents it, does not give anything for nothing." On decadence in contemporary man: "Man needs to realize that he is indispensable in the world, that matter without him is nothing, that the dynamism of matter is nothing compared with the dynamism of conscious man, of thinking man." On morality: "In my view art is an activity distinct from morality." He cogitates, too, about "Picasso and Bourgeois Art," about "Art and Money," about "Non-Political Collaboration" and about "The Artist and Existentialism."

Though worth more than the asking price, the book is marred by typographical errors and illustrated haphazardly.

—BELLE KRASNE.

## BOOKS RECEIVED

ALPHABETS AND ORNAMENTS, by Ernst Lehner. (New York: World, \$10.) Over 750 illustrations of ornamental art of the past 500 years, depicting

\*Whitney Stoddard, member of the art department faculty at Williams College, is a specialist in the field of American architecture and has recently reviewed other books on the subject for the DIGEST.

alphabets, headpieces, vignettes, heraldic ornaments, allegoric cartouches and pattern books.

ANATOMY FOR ARTISTS, by Diana Stanley. (New York: Pitman, \$3.75.) A handbook for artists. Life studies as illustrations; anatomical diagrams.

AN INTRODUCTION TO ESTHETICS, by Hunter Mead. (New York: Ronald Press, \$4.) Written by a professor of philosophy and psychology at California Institute of Technology, this book "aims to present the accepted theoretical principles of esthetics and to illustrate them by a discussion of artistic motives."

COLOR IN BUSINESS, SCIENCE AND INDUSTRY, by Deane B. Judd. (New York: Wiley & Sons, \$6.50.) According to the publishers, Dr. Judd "explains the difficult subject of the psychophysics of color in practical terms—in terms of purchase, production, and sale of commodities whose color has an important bearing on their usefulness and price."

CHILD PSYCHIATRIC TECHNIQUES, by Loretta Bender. (Illinois: Charles C. Thomas, \$8.50.) According to its publishers, this book "deals with the care, treatment and observation and in many cases the re-examination of thousands of children with problems in the children's ward of the Psychiatric Division of Bellevue Hospital." In addition to contributions from leading doctors in the field, it contains four chapters from an unpublished book on art and the problem child.

COSTUMES OF THE WESTERN WORLD, edited by James Laver. (New York: Harper & Brothers, \$12.50.) The development of fashion from 1485 to 1950. Each section has a critical essay by an authority in the field; each is illustrated with contemporary drawings, portraits, brass rubbings, tapestries and miniatures.

THE CREATION OF SCULPTURE, by Jules Struppeck. (New York: Henry Holt, \$6.95.) Sculpture techniques reviewed and explained for the benefit of both connoisseur and would-be practitioner.

LETTERING ART IN MODERN USE, by Raymond A. Ballinger. (New York: Reinhold, \$12.) A handsomely produced book on lettering as applied in publicity, packaging, posters, displays, books, silver, glass, fabrics and architecture.

PREHISTORIC STONE SCULPTURE OF THE PACIFIC NORTHWEST, by Paul S. Winger. (Portland Art Museum.) A comprehensive catalogue for a recent exhibition at the Portland Art Museum. Large, clear reproductions.

SHADES AND SHADOWS, by William Wirt Turner. (New York: Ronald Press, \$3.25.) Written by the head of the Department of Engineering Drawing at the University of Notre Dame, this book demonstrates methods of determining the shades and shadows of objects, particularly in architectural compositions.



SHAW: "O, Silent Sphinx."

### 57th Street in Review

[Continued from page 17]

teacher to suit every palette here, for styles range from James Fosburgh's chiaroscuroesque classicism to John Von Wicht's non-objectivism. Highlights of the show include a festooned composition by Ruth Reeves; a melodious sea scene by DeHirsch Margules; a moody boatyard scene by Leon Manso and a complex abstraction by George L. K. Morris. Others showing include Samuel Adler, I. Rice Pereira, Henry Botkin, Julio de Diego, Philip Evergood, Jacob Lawrence and George Picken. (Equity Workshop, to Oct. 31.)—D. A.

**CHARLES SHAW:** Shaw's titles—*Labyrinth of Dreams*; *Unheard Melodies*; "O, Silent Sphinx"—suggest the content of his paintings. He paints, abstractly, a vision of transcendental places, of the world of Novalis and Stifter. Perhaps he reveals the crystalline substructure of reality. Shifting, dissolving shapes—like great slabs of rock seen through a veil—move up and down across his canvases. As in many of De Kooning's paintings, a complicated rhythmic order is maintained by lines weaving erratically among massed areas of color.

Shaw's color, always pungent, used to be harder, more "mineral." Now it is sonorous, warm, at times even Oriental. Recently he has begun to combine figurative elements—enigmatic female figures—with abstract. In this he is not yet successful; faces and figures are somehow obtrusive, breaking not the rhythms of his compositions but the mood and level of abstraction. (Pas-de-Dieu, to Nov. 1.)—J. F.

**RAN-INTING:** Although Formosa-born, this Chinese artist has adopted a Western concept in 20-odd small watercolors of his native island. The quality of his painting transcends subject and lifts his work out of the realm of the picturesque travel-poster. A loose technique of transparent wash is used. Color and drawing are excellent and demonstrate a ma-

ture, sensitive talent. Scale is particularly well handled in figures and houses that seem oppressed by towering jungle growth. Junks on the water and nighttime ceremonial dances have a Whistleresque mood.

Born in 1902, Ran-Inting studied in Tokyo, but traveled and exhibited extensively in Europe. He is now editor of an American-sponsored Chinese magazine in Formosa. (Ferargil, to Oct. 20.)—C. R.

**HELEN BLEIBTREU:** A former student of Luks, Pennell and Jacob Getlar Smith, Helen (Reinthalier) Bleibtreu exhibits a group of landscapes, portraits, flower and figure studies in a variety of media. Among her watercolors, a crisply handled snowscape of Central Park is especially effective. But Mrs. Bleibtreu's forte is oil portraiture. Her portraits are astute observations of character in which posture, the tilt of the head, the angle of a hat and, above all, the expression of the eyes are caught. (Barbizon-Plaza, to Oct. 31.)

—J. F.

**AMERICAN WATERCOLORS:** This group is prevailingly expressionist in sentiment, with spirited representations of such subjects as waterfronts, sunsets and the city. Among the most interesting are Charles Heidenreich's explosive view of Manhattan in its twilight dress; Syd Solomon's opaque fishing-town nocturne, and Joseph Kaplan's sunset, painted in subtle low tonalities. (Salpeter, to Oct. 31.)—D. A.

**MINNA CITRON:** Apparently somewhat overpowered by the fecundity of her own inventiveness, Miss Citron works as though seeking a solution that continually evaded her. In some of her paintings, she appears to have found the technical means to match her conceptions. Thus in the large canvas, *Summer*, rhythmic modulations of color and subtle light patterns lead the eye through the design with clarity. Another successful painting (oil on wood) is *Magic Formula*. Some of the very large canvases, however, seem to need pulling together. (Hacker, to Nov. 8.)—M. B.

**DAHLOV IPCAR:** Simple subjects—wild horses, barns, meadows, and cows—provide Miss Ipcar with material for her semi-primitive paintings. Using a painstaking technique—stressing leafy detail, for example—on slender trees, she captures something of the 18th-century American primitive quality. One is reminded, for example, of such painters as Hicks. Occasionally the artist composes an almost abstract design which curiously enhances her realistic figures. (Wellons, to Nov. 1.)—D. A.

**FRANKL, SCOTT, & GINSBURG:** Five large, moody interpretations of countryside, effectively rendered in opaque watercolor by Hode Frankl, are realistic in approach. *Grasslands* is particularly effective.

Robert G. Scott employs more picturesque nature—mostly woods interiors—in abstract pattern. His temperas are somewhat experimental, but as yet not individual.

Louis Ginsburg is most interesting of the three in method. In paintings of undersea subjects, he employs a very

curious, spotty oil technique that might achieve distinction if his design and color were better. (Creative, Oct. 20-Nov. 1.)—C. R.

**CHARLES CAGLE:** While this artist's paintings suggest the influence of Cézanne, they reveal discernment of Cézanne's principles, not imitation of his work. This assimilation has resulted in a strong, original expression, carried out with rich unctuous pigment.

The still-lifes here are distinctive, their powerful forms being built up with delicate color into pyramidal compositions. Each detail of thrusting leaf and textured flower is endowed with a special luminosity and sense of volume and weight. (Ferargil, to Oct. 25.)

—M. B.

**MYERS FOUNDATION GROUP:** Sculpture by Miriam Sommerburg and Domenico Facci, and 26 paintings by 15 artists comprise this dignified exhibition. Myra Biggerstaff, John Myers, William O'Connor, and Malcolm G. Anderson are well represented. Particularly appealing is the textured wood of mannequins in V. C. Igarta's *Shop Window Stars*. Mark Baum, in two paintings of coal mines, utilizes the pattern of black piles and trucks against a dark background of landscape environs. (Myers Foundation, to Oct. 16.)—C. R.

**A. MARK DATZ:** In his first show since '46, this veteran offers 30 recent oils executed for the most part in the Arizona desert. Many depict barren mountains with rock forms also serving to delineate gigantic nudes and sleeping demi-gods. In others, there are fanciful fountains at the edge of the sea or figures posing in romantic landscapes. Technique is rather dry. Color is best in the smaller canvases. (Hartert, to Nov. 3.)—C. R.

**ROY M. MASON:** Two dozen watercolors in the realistic manner—mostly sporting subjects—make Mason's first show in 10 years an exhibition impressive in quantity and quality. Most of the papers are quite large. Duck blinds and fishing streams, trapper's cabins and modern Indians—these are subjects which Mason renders in detail and in muted palette. His work should appeal to those whose taste runs to this type of realism. (Grand Central Vanderbilt, Oct. 21-Nov. 1.)—C. R.

**SOPHIE SIEGEL:** In a first show, this European-born Brooklyn housewife, who studied with Ferren and Candell, offers 10 large canvases. Executed in very free, flat pattern, they are abstracted from landscape forms. Most tend toward all-over pattern. While many are harsh in color, some, notably *Desert Landscape* and especially *White Faun*, are sensitive in both color and design. (Creative, to Oct. 25.)—C. R.

**WILLARD BOND:** Native of Idaho but trained at Pratt, the League, and the Art Institute of Chicago, Bond now makes his New York debut with 14 canvases in a wide-brush, outlined technique of realism. Freedom of brushwork and extensive use of white achieve sparkle and spontaneity, but the total effect is rather dry and flat. Most of the canvases are figure compositions—

many of musicians—but more interesting as painting are two small landscape abstractions, *White Sails* and *Pastoral*. (Little Studio, to Oct. 18.)—C. R.

**MEMBERS GRAPHICS:** In their first show in new headquarters at 67 East 59th Street, members of the National Association of Women Artists exhibit 65 prints, showing diverse interests ranging from abstract engravings to expressionist woodcuts. Among notable prints are Gladys Mock's baroque engraving, Irene Aronson's whimsical intaglio, Miriam Sommerburg's rugged woodcuts, and Mary van Blarcom's somber serigraph. (Argent, to Oct. 25.)

—D. A.

**MARION TERRY:** Portraits and semi-abstract studies of animals and landscapes in oil and casein comprise Mrs. Terry's current exhibition. Color at times is muted—grey-green, misty color; and at other times warmly glowing. A marked rhythmic sense characterizes this work and whether Mrs. Terry paints people at the beach, deer emerging from the forest, or cats sleeping in a shadowy interior, a quality of dream, of faint unreality, is present. (Ferargil, to Nov. 1.)—J. F.

**DUDLEY HUPPLER:** This Wisconsin artist's recent pen drawings—derived from a pilgrimage to Italy—are quaintly original interpretations of both real and fantastic Italian subjects. Huppler's strange technique, consisting of fine stippled lines and grey masses (myriads of tiny flower shapes), has at last found thematic accommodation for its essential finesse. The cold formality of his early work—mosaic-like images of ponderous fowls—has been supplanted by romantic warmth. Whimsy and love have entered the picture.

Among the most effective drawings are formal garden studies in which the humor of the tailored hedge is gently suggested—sometimes by almost surreal means. Huppler's Italian cathedral studies capture the character of each city's edifices, indicating the baroque grace of Bernini as well as the medieval simplicity of Siena. (Hewitt, to Nov. 1.)

—D. A.

**MILCH GROUP:** In this first exhibition of the season, Milch offers a sampling of American realism—42 paintings from the gallery collection. Homer, Inness, and Weir are represented by small, characteristic paintings in a section devoted to American masters of the past. Contemporaries are shown on the two floors devoted to the exhibition. Among them, Iver Rose, Jay Robinson, Sidney Laufman, and Guy Pene Du Bois are outstanding. Most appealing watercolors here are by Irene Newman, Herb Olsen, and Douglas Greenbowe. (Milch, to Oct. 31.)—C. R.

**A. F. LEVINSON:** Portrait, landscape and still-life studies, rather than the artist's more familiar marine and fishing scenes, comprised this posthumous exhibition of oils and gouaches.

Levinson died in 1946 after many years of teaching at the Art Students League, where, earlier, he had studied with Henri and Sloan. Serene and solidly constructed, his paintings are often rather static—as if time had stopped while the artist was at work. In the

still-lifes the handling of drapery is cubist—but with cubism understood merely as decorative stylization. Levinson's strongly modeled portraits are more successful. (Burliuk.)—J. F.

**EDITH THOMPSON:** Realistic in style, most of the 16 effective sculptures in this recent small and lively exhibition were of carved marble and dark terra cotta. While sparing in detail, many of them—animals and birds—showed too great a tendency toward sentiment. However, three portrait heads included revealed straightforward and honest modeling of commendable quality. (Pen & Brush.)—C. R.

**COLOR LITHOGRAPHS:** This handsome new gallery—specially equipped to serve as a fine print center—offers a varied group of color lithographs as its first original graphics show. Outstanding American lithographers contribute. Among them are Will Barnet, whose multiple printings create new spatial possibilities for the medium; Garo Antreasian, whose flat forms and tasteful colors are best handled in still-lifes; and Bob Blackburn, veteran teacher and printer, whose work reflects a warm, creative spirit. (Esther Gentle, to Oct. 25.)—D. A.

**TED SNYDER:** In his extremely competent figure studies—pastel paintings and drawings—this young artist sees the human figure at its most graceful and expressive moments. He records his visions with a light, sure line.

A romantic *vagezza* envelops most of these studies, particularly the pastel paintings, in which the artist touches his canvas with glinting light facets, as if his sitters radiated an inner light. (Peter Cooper, to Oct. 24.)—D. A.

**PAUL BODIN:** Watercolors and drawings by this artist are evocations rather than statements. They are drawn from many sources: Luristan bronzes from Persia, scarabs from Egypt, totem designs from America, fiery dragons from prehistoric times, and ancient warriors. These paintings can scarcely be said to

have design, for in most cases they flow rhythmically over the picture area or present their subjects in squares of color, casually related. Without any pattern of light planes, the papers are all strangely radiant, as though reflecting some inner illumination.

This is an exhibition that displays not only a high degree of craftsmanship, but also a remarkable fecundity of invention. (New Gallery, to Oct. 27.)

—M. B.

**WILLIAM HUGHES & JOSEPH KLING:** In a recent, first one-man show, William Hughes displayed the rather eerie shadow-side of his mind. An architectural engineer by profession, Hughes the painter is concerned with less tangible and more disquieting things.

Joseph Kling, well-known Village poet and book-seller, has now made his debut as a painter. Kling's landscapes (mostly close-ups of sun-speckled, sun-dappled green trees), his rather dour self-portrait, and his economical figure drawings are in the American romantic realist tradition—with a largely concealed dash of impressionism. (Ward Eggleston.)—J. F.

**CONTEMPORARY GROUP:** In their first presentation by this gallery, eight young painters—most are in their early 20's—contribute a dozen varied oils. Commendable realism is achieved in José Plaza's strongly patterned *Soldiers Washing Horses* and in Gerson Lieber's *Tanglewood*. In the abstract idiom, Joseph Del Valle's *Harbor* is notable for color and design. Olga Kitt, although as yet rather eclectic, shows two figure pieces which bespeak a talent of unusual sensitivity. (Kottler, to Oct. 31.)—C. R.

**PHILIP A. FISCHER:** The picturesque aspects of Swiss and Italian towns and lake country furnish subject matter for these 20 realistic paintings. While some seem overly harsh in execution, others catch the charm of their subject, particularly *Umberto Square*, *Capri*, and *Kursall, Interlaken*. (A.A.P.L., to Oct. 31.)—C. R.

DEL VALLE: *Harbor*. Kottler Group



## AN INTERIOR VIEW

### Good Design, Museum-Endorsed

Each month, more and more U. S. museums, recognizing the fact that art has a practical side, are augmenting their fine arts activities with exhibitions geared to show the public how good art is allied to good living. At the moment, people all over the country are learning to recognize good design when they see it, learning that whether it costs less or more, it is available and should be more so. To convey these facts, many museums are relying on carefully selected circulating shows. Others have originated their own exhibitions. In the latter category, three current shows are of particular interest. Two of them—exhibitions at Boston's Institute of Contemporary Art and at the Philbrook Art Center in Tulsa, Oklahoma—concentrate on design from the industrial point of view. The third, at New York's Museum of Modern Art, is primarily a consumer show.

Tulsa's major exhibition linking industry and the fine arts—the first such



WIRE AND PLASTIC BUBBLE LAMP IN THE MUSEUM OF MODERN ART'S SHOW, "GOOD DESIGN, 1952." DESIGNED BY GEORGE NELSON FOR HOWARD MILLER CLOCK COMPANY, ZEELAND, MICHIGAN. AVAILABLE THROUGH DECORATORS IN TWO SIZES—AT \$25 AND \$50.

exhibition in the southwest—is the attraction current through November at Philbrook Art Center. Celebrated designer Raymond Loewy is the key figure in this installation, for it is in Loewy's work that the link between industrial design and fine art is found.

Loewy-designed automobiles, buildings, train interiors, tractors and packaging—"everything from lipsticks to locomotives"—are shown in enlarged photographs, color transparencies and actual objects contributed by 12 southwestern industrialists who have joined Philbrook in staging this show. Substrata mapping devices, airplanes, a bus, a modern printing press, large scale commercial looms, heating and air-conditioning equipment, a department store—these are some of the other things Loewy has designed. In all of them, the Center notes, "one may trace the fundamental qualities of good industrial de-



B-47, DESIGNED BY BOEING AIRCRAFT, BUILT BY DOUGLAS AIRCRAFT. RAYMOND LOEWY DESIGN, PHILBROOK ART CENTER.

sign—beauty, economy, ease of maintenance, efficiency and performance."

Referring to the showing, Philbrook director Robert Church says: "It is clear to us that . . . the industrial designer . . . is becoming increasingly important in the art world of America today. Upon his shoulders rest decisions for the design of articles to be made in hundreds of thousands and distributed to the most distant reaches of our country and abroad. These articles, as designed, must represent the visual interpretation of design progress in America."

#### Boston's Institute as Consultant

The importance of design in industry, of close collaboration between artist and manufacturer, and the practical results, for the public, of such collaboration will also be dramatized this month in Boston. There, at the Institute of Contemporary Art, a major exhibition, "Design in Industry," will be held from October 23 to November 26.

Following its Boston run the exhibition will be sent in duplicate sets to at least 28 museums, universities and design schools throughout the country. During December, "Design in Industry" will be shown at the Virginia Museum of Fine Arts (Richmond, Va.) and the Currier Gallery of Art (Manchester, N. H.). From January 10 to February 8 the exhibition will visit the Worcester (Mass.) Art Museum, and from January 11 to February 10, the Birmingham (Ala.) Museum of Art.

By means of over 100 objects and 200 specially designed, light-weight aluminum panels of photographs, sketches and charts, "Design in Industry" will answer basic questions about design and its applications. In doing so it will also provide a progress report—the first on the Institute's own design department which was set up five years ago to advise and assist industry.

General questions about contemporary design will be answered by case histories of programs undertaken (in several cases with Institute advice and assistance) by leading manufacturers. How does a design get from the artist's head into mass production? What kind of people are designers? How do they know what to design? These are some questions the Institute seeks to answer.

A display by the Fostoria Glass Company will show how a product is supervised at every stage by a company de-

sign director. Reed and Barton will explain the choice and development of new silverware designs. The Hudson Motor Car Company will provide a visual analysis of the problems, practical and esthetic, of automobile design. And Shenango Pottery will stress co-ordinated design—the integration of design in product, packaging, advertising and promotion. Educational displays have also been planned by Reynolds Metal, Elgin Watch, Lightolier, Cheney Bros., Plax Corp., and Ceramic Tile.

#### Modern Museum's Choice

Sponsored jointly by New York's Museum of Modern Art and Chicago's Merchandise Mart, "Good Design 1952" comprises approximately 225 items of home furnishings. The ninth of a series started three years ago, the show is currently on view at the Modern, where it will remain through November 30.

This year's selections were made by Edgar Kaufman, Jr., head of the museum's design department, with the assistance of Harry Weese, Chicago architect and city planner; Charles Zadok, president of Gimbel Brothers' Milwaukee store and collector of modern art; F. Carlton Ball, ceramist of the University of Southern Illinois; and Gordon Fraser, proprietor of a well-known home furnishings store in California.

Committee selections come from 10 European and Asiatic countries and all parts of the U. S.—with a particularly large proportion coming from California. Major categories in the Modern's show are furniture, fabrics, lamps, tableware, kitchenware, floor coverings and household accessories. Designers of particular note represented in the exhibition include Finn Juhl, Paul McCobb, Darrell Landrum, George Nelson and Charles Eames, Allan Gould, Eve Peri, Raymond Loewy Associates, Edward Wormley and Knoll Associates.

The museum notes that this year "there is perhaps more emphasis on color . . . than heretofore, and pattern and texture tend to become smaller scaled and more controlled." The Modern also finds indications of "an overall general improvement in design."

Each year interest in the museum's selections has grown. This year many of the items on display will be carried by three large New York stores—Bloomingdale Brothers, Abraham and Straus, and W. and J. Sloane.

# ON THE MATERIAL SIDE

by Ralph Mayer

## About Resins\*

New or improved synthetics are continually being developed. In order to be suitable for the artist's use a resin must be soluble or compatible with other ingredients and it must permit free manipulation. As matters now stand, the following are the principal groups or families of industrially important resins (good, bad and indifferent) from which we have to choose.

- (1) Modified rosin products. Used only in cheaper industrial paints.
- (2) Natural resins. Completely covered in artists' technical literature, and so not itemized here. Sometimes used in industry to modify synthetic resins.
- (3) Phenolics. Used for tough, durable, heavy-duty industrial finishes, replacing the copals and other hard resins. Because of inferior color properties, phenolics are not ordinarily used in pale colors or whites and have not been considered for artists' use. Products of the phenol-formaldehyde condensation process, they are familiar under the trade names of Bakelite, Catalin, etc., and are widely used in plastic form.
- (4) Urea resins (urea, butyl alcohol and formaldehyde reaction). Used in combination with other resins and oils for tough, durable coatings, but mainly in baking enamels rather than in air-dry paints.
- (5) Alkyd resins. Oil-modified, air-drying types are widely used in industrial coatings, including some of the finest. Made in a great variety and under many brand names. Long investigated for artists' use, the alkyds are made through interaction of phthalic anhydride and glycerol.
- (6) Acrylic resins. Polymerized acrylic acid derivatives. The most important of this group, polymethyl methacrylate, is well known in solid form as Lucite or Plexiglass. The superior properties of these plastics are recognized and the types suitable for varnishes partake of those properties. Those that dissolve in turpentine or mineral spirit have long been accepted by museum specialists as replacements for damar in making picture and retouch varnishes that are water-white, quick-drying, have moderate gloss and do not become brittle or yellow with age. The finish of the picture varnish is quite soft; it is instantly removable with petroleum solvent. Some years ago when unidentified synthetic picture varnishes began to appear on the market, I formulated a pure methacrylate varnish ("M" Varnish) to be sold with a statement of contents so as to make the straight materials available to artists. Acrylic picture varnish is apparently faultless. If it has any point of inferiority to damar, it may be a tendency to at-

tract and accumulate dust and dirt rather more rapidly—but this is merely an impression which will take some time to confirm.

- (7) Vinyl resins (polyvinyl esters). A group of clear, water-white resins of varied properties and solubilities. The principal brand of plastic, Vinylite, is widely known in the form of pliable sheets. Polyvinyl acetate is a resin that has been used for many years by museum specialists as an adhesive, binder and sizing material in the conservation of museum objects. Vinyl resins do not have as good a record for adhesion as some of the other types.
- (8) Polystyrene resins. Polymerized styrene (vinyl benzene). Like the acrylics, these are clear, water-white resins which have many desirable characteristics and have successful industrial applications where varnishes are made in combination with drying oils or co-polymers. For some time styrene resins have been regarded as promising, and they may already have been used in some of the clear synthetic picture varnishes which are sold without identification. The outstanding fault of polystyrene resins, when used alone, is lack of flexibility.
- (9) Water dispersions. Acrylic, alkyd, vinyl and styrene resins are also available in water-dispersions, which are emulsion-like suspensions, milky fluids or latices. These have many industrial uses. Tests on art applications indicate many good points, but almost as many faults. They are a comparatively recent development and we may expect improvements.
- (10) Silicone resins. A group of high polymer products made by replacing with organic groups some of the oxygen in a chain of silicon and oxygen atoms. Not to be confused with the silicon ester paints known to mural painters, in which the binder is inorganic. Among the silicones are products which have given spectacular performances in industrial use, but their development is so recent that they have not yet been evaluated for art use.

## Cellulosic Coatings

The oldest synthetic coatings are the clear lacquers and lacquer enamels, made from solutions of cellulose nitrate and allied products. Lacquers are in a class by themselves and should not be grouped with resins, but artists have been looking upon them as possibilities since the 19th century, and in our own time have actually been using pigmentated enamels sold for household and industrial uses. I have pointed out their disadvantages on several occasions. In industry almost their sole advantage is their extremely rapid drying property which makes them ideal for use on assembly lines and for other mass production purposes. But they are inferior to slower drying synthetic resins in

\*The concluding part of an article which began in the September 15 issue.

October 15, 1952

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On the Material Side

[Continued from page 23]

durability, toughness, adhesion and permanence. The best of them, even when blended with alkyds and other reinforcing and modifying ingredients, will turn dark and brittle on short aging. Furthermore, unless they are applied within strict limitations of film thickness and on carefully prepared surfaces, other defects will develop.

Plastics

Plastics are "finished" synthetic resins. When synthetic resins or their equivalents are compounded and processed or plasticized so as to be susceptible to controlled deformation, retaining new forms permanently, they are called plastics. Thermal treatment, mechanical working, solution in volatile organic solvents and combination with modifying ingredients are some of the means employed to put the resins in the plastic state. Under this definition, resins made into fluid paint and varnish coatings may be said to be plasticized, and the results of deplasticizing (by drying of the paint or varnish film) can be called plastics, just as one refers to a comb, telephone receiver or sheet of pliable material as "plastic." The difference between a thermosetting resin and a thermoplastic resin is simply that the former is deplasticized or set into a solid form on being heated, while the latter may be plasticized or reformed by heating.

PRINT NOTES

New York, New York: A series of four free lectures on the graphics arts are offered by the Art Students League. Instructors Will Barnet and Harry Sternberg will lecture alternately on the following dates from five to six P.M.; October 23, 30, November 6, 13. The series is being run in conjunction with the opening of an enlarged and newly equipped graphics studio.

New York, New York: The International Graphic Arts Society—a non-profit organization devoted to the development and distribution of prints—has announced its second selection to its membership. Prints now available through IGAS are by W. Elenbaas (two-color lithograph), Gabor Peterdi (six-color etching and engraving), and Adja Yunkers (16-color woodcut).

New York, New York: A small exhibition of prints and drawings by William Hogarth is on view at the Morgan Library through October 31. Among selections included are prints from both the Gin and Beer Streets series.

New York, N. Y.: The Contemporaries, a graphic workshop and gallery, announces that John Muench, artist-lithographer, has joined the organization as associate in the graphic workshop. Muench is director of the School of Fine and Applied Arts, Portland Society of Art, Maine.

New York, New York: Picasso's series of etchings, "The Sculptor's Studio," has been published by the Museum of Modern Art in a book of 24 reproductions priced at \$1. Compiled and written by William S. Lieberman, associate curator in charge of prints, the book contains 32 pages.

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The Art Digest

## AUCTIONS



GREUZE: *Head of a Boy*, left. FANTIN-LATOUR: *Portrait of a Girl*, right.  
In the Wildenstein sale at Parke-Bernet, November 7 and 8.



### Moderns in Pending Sales

Modern paintings, drawings and prints from four major collections will appear on the block at Parke-Bernet October 22 at eight P.M. Several paintings—such as Renoir's *Portrait of a Lady* which was formerly in the Ambrose Vollard collection—have exceptionally distinguished provenances. Among French masters particularly well-represented are Soutine, whose *Landscape of Crêolières* was shown in the Modigliani-Soutine exhibition at the Cleveland Museum in 1951, and Rouault, whose *Head of Christ*—depicted in an impression of the Veronica Veil—was formerly in the Vollard Collection.

Among other works of special interest are a still-life by Fantin-Latour; a winter scene from Utrillo's "white" period; a Degas charcoal drawing of dancers, and a Georgia O'Keeffe still-life. There are also works by Dufy, Dali, Epstein, Vuillard, Maillol and Rodin. The paintings come from the collections of Clifford Odets, Mrs. Tawhida Rediker, Robert L. Boorstin and an eastern art museum. Exhibition commences October 18.

An important auction event coming up November 7 and 8 is the sale of the Felix Wildenstein private collection. Rich in modern works, this group also features an important portrait by Greuze, *Head of a Boy* (see illustration). Other notable paintings are Pissarro's *The Seine Seen From Pont Neuf*, Boudin's *The Beach at Deauville*, Monet's *Corner of the Lake*, and Fantin-Latour's *Portrait of a Girl* (see illustration).

Added features in this sale are a set of four 18th-century mural paintings, and watercolors and drawings by Goya, Guys, Picasso and others. Exhibition commences November 1.

### AUCTION CALENDAR

October 17, 1 P.M. Plaza Art Galleries. French furniture & decorations including china, porcelains, rugs, paintings & prints. From the estate of Elsie Hill Rahr.

October 18, 1 P.M. Plaza Art Galleries. Home appointments & antiques from the estate of Anne Morgan.

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## A MODERN VIEW

by Ralph M. Pearson

### UNESCO Museum Conference

A month-long UNESCO-sponsored seminar on the Role of the Museum in Education has just been completed at the Brooklyn Museum. Delegates from 25 countries attended. All types of museums were included. The plan was to bring representatives of all museums and educators together—to devise ways of making activities of the institutions more effective in relation to each other, and in relation to the student and public. The facts that the discussion was international (including planning for underdeveloped countries) and that it was fostered by UNESCO are probably the ones most demanding attention. If the United Nations is the world's only hope for a return to sanity in international relations, UNESCO is of crucial importance for providing the most effective means to that end—education. Guns and atomic bombs may restrain ruthless barbarism temporarily but only international education and related action can ultimately remove it from the minds of men. The functioning of UNESCO, therefore, is the slender cord on which hangs the hope of man for the civilized life.

The specific themes running through most of the deliberations were: How can museum exhibitions—of science, history, natural history and art—be more useful to, and used by, all educators in and out of schools? How can museums improve their exhibitions? How can educators utilize the exhibitions and the available knowledge for the benefit of all? And, how can the findings of such a meeting of minds be put to work on an international scale?

The delegates thrashed out the how-to-do-it matters in the manner of all conferences. Now will come the unique, precedent-making event. A world-wide cultural agency will correlate the findings in its Paris office and send its report to all member nations. Thus, selected data and end results will go to many countries on official levels. Governments will have it officially called to their attention that museums are instruments of education and that certain practical applications of that fact can be made.

There are many subsidiary goals, according to Dr. Douglas A. Allan of Scotland, director of the seminar, Kenneth B. Disher of UNESCO and Dr. Grace McCann Morley, member of the UNESCO sponsoring committee. Among them are: "Making the past serve the present." "Supporting indigenous art, its use and appreciation in relation to modern life." "Creating the frame within which cultural events can happen." "Exchanging art among nations." "Counteracting the truism that 'recognition is more pleasant than discovery.'"

Perhaps the UNESCO goal can be condensed to a program of counteracting the situation expressed by an East Indian statesman: "Empty minds and souls provide as good a breeding ground for Communism as empty stomachs." UNESCO knows what it is doing.

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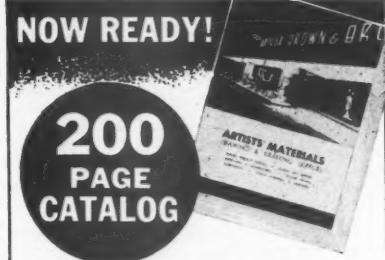
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(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

All-Nebraska Annual, sponsored by Associated Artists of Omaha and Lincoln Artists' Guild.

Butt, Gail, oil, hon. mention  
Hammon, Bill J., oil, hon. mention  
Kingman, Eugene, oil, hon. mention  
Meigs, Walter, oil, hon. mention  
Morganstern, Trudy Z., oil, hon. mention  
Thiesen, Leonard, oil, hon. mention  
Pozzatti, Rudy O., oil, hon. mention  
Butt, Gail, w.c., hon. mention  
Edmiston, Alice, monotype, hon. mention  
Luhr, L. Zenaide, woodcut, hon. mention  
Pozzatti, Rudy O., woodcut, hon. mention

American Living Artists' Exhibition  
sponsored by Maurice J. Strauss,  
New York, N. Y.

Francis, Frederick, oil 1st  
Puca, Gigi Ford, oil 2nd  
Wending, Erwin, oil 3rd  
Geltman, Lily, w.c. 1st  
Stansfeld, James, w.c. 2nd  
Nakagawa, Gus, w.c. 3rd  
Robus, Hugo, sculp. 1st  
Crompton, Erica, sculp. 2nd  
Bermudez, Ramon, sculp. 3rd

Atlanta Art Association, Seventh Southeastern  
Annual Sponsored by Davison-Paxon Co.,  
Georgia

Ross, Edward W., oil \$500 1st  
Johnson, Guy, oil \$300 2nd  
Broussard, Jay R., oil spec. mention  
Harrison, Josephine, oil spec. mention  
Ness, Kenneth, oil spec. mention  
Parks, Jarvin L., oil spec. mention  
Stewart, Arthur, oil spec. mention  
Taveli, Louis, oil spec. mention  
\*Attyah, Fred, transparent w.c. \$200 1st  
\*Solomon, Syd, opaque w.c. \$200 1st  
\*Wickiser, Ralph, w.c. \$100 2nd  
Pachner, William, w.c. spec. mention  
Parsons, Jarvin L., w.c. spec. mention  
Tasker, Caryl Bailey, w.c. spec. mention  
Thomas, Mary Leath, w.c. spec. mention

Fifth Annual Fall Show, Canton Art  
Institute, Ohio

Woido, Robert E., w.c.  
\*Lengyel, Frank J., w.c.  
\*Shawkey, Sigmund, w.c.  
\*Wagner, Joseph, oil  
\*Magada, Stephen, oil

New Orleans Art Association 28th Annual  
No-Jury Show, Isaac Delgado Museum, La.  
Twery, Elliott R., oil \$200 1st & Best in Show  
Schwacha, George, oil \$100 2nd  
Grode, Shearley Mae, oil \$25 3rd  
Emery, Lin, sculp., \$50 1st State Prize  
Pallock, David, pastel \$50 portrait prize  
Lamantia, James, ink & pastel hon. mention  
Newman, Malcolm Paul, ink drwg. hon. mention  
Grode, Shearley Mae, w.c. hon. mention  
Pallock, David, oil hon. mention  
Steg, J. L., litho, hon. mention

Northeastern Wisconsin 11th Annual,  
Green Bay

Glockler, Raymond, oil 1st  
Le Roy, F. J., oil 2nd  
Dury, Loraine, oil 3rd  
Last, Margaret, oil hon. mention  
Brown, Laone, oil hon. mention  
Wagner, Fred, w.c. 1st  
Kuemmerlein, Kenneth R., casein 2nd  
Christensen, Carl, w.c. 3rd  
Havranek, Rudolph, serig. hon. mention  
Mueller, Erna, tempera hon. mention

Washington Sculptors' Group, 2nd Regional  
Exhibition, D. C.

Kramer, Reuben, sculp. 1st  
Lazzari, Pietro, sculp. 2nd  
Hobbs, Katherine B., sculp. 3rd  
Cortizas, Antonio, sculp. 4th  
Houston, Russell, sculp. 1st hon. mention  
Kline, Donald, sculp. 2nd hon. mention

Woodmere Art Gallery, 13th Members'  
Annual, Philadelphia, Pa.

Rodding, Walter, Jr., oil \$25  
Pitz, Henry C., w.c. \$25  
Hoffman, Richard Peter, crafts \$25  
Bowers, William Leicester, oil hon. mention  
Mazegor, Marian K., oil hon. mention  
Haigaard, John, w.c. hon. mention  
Remely, Paul F., w.c. hon. mention  
Haywood, George B., crafts hon. mention  
McCoy, John F., crafts hon. mention  
Crawford, Alfred E., crafts hon. mention

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### Grand National Shaping Up

All through the summer American artists from every state have been getting ready for The Grand National. Several states have already laid plans for the state semi-finals. Other states are getting organized.

The Grand National American Artists Professional League Member Art Competition will be held March 8 to March 22, 1953, at the National Arts Club Building, 15 Gramercy Park, New York 3, N. Y. A.A.P.L. members only are eligible, one entry each. All entries will be submitted through state chapter semi-finals, in which they will be juried for "1953 Grand National Finalist" awards. Each state quota will then be automatically eligible for the finals in New York, March 8 to 22.

This promises to be one of the great American art shows. Competition will be keen. Be sure to send to A.A.P.L. National Headquarters, 15 Gramercy Park, N. Y. 3, N. Y., for the prospectus and any other information. If your state has no A.A.P.L. chapter, write for information on procedure.

Remember all media, and all A.A.P.L. artists, whether professional or amateur, are eligible. If you are not a mem-

ber of the A.A.P.L., write to the above address for membership application blanks.

Good going to all American artists! Here's hoping we see you at The Grand National.

For further information, especially state semi-finals, watch the art magazine bulletins and calendars. Send all news items of state and member doings to National Headquarters.

Finally, we wish to express to ART DIGEST our appreciation for their good offices through the years. We feel a mutual satisfaction in the knowledge that, together, we have done much to encourage and promote American art. Therefore, let us conclude this particular chapter of American art history by wishing ART DIGEST the very best for all the years ahead. The National Executive Committee of the American Artists Professional League stands ready to help American art in every way, sponsoring "American Art Week," maintaining high standards of materials, encouraging all artists, and doing its part to help American art climb to ever greater heights.—BOYLAN FITZ-GERALD, FOR THE NATIONAL EXECUTIVE COMMITTEE, AMERICAN ARTISTS PROFESSIONAL LEAGUE.

### "Wild Beasts"

[Continued from page 11]

guin in the flamboyant cerise and orange of *Turning Road, L'Estaque*. (But Derain is far bolder than Gauguin and less sentimental.) Rewald's selection of this artist gives an impression of constant, usually successful, experiment for both brushwork and color vary greatly. Derain contributes his share of masterworks to the exhibition and among these are the splendid London paintings—suffused with dramatic light, air and architectural grandeur, with a sense of glory.

But the first and the last of the fauves is Matisse, who in his great paintings of the past few years has returned to the essentials of the art he learned between 1898 and 1908. His paintings in this exhibition are hung in chronological order, more or less, and one can follow his development of fauvism step by step. In *Arcueil, Lamp-Post* (1899), there are the broad, flat masses of warm color. In *Notre-Dame* (1902), powerful contrasts of dark on light are added. In *Collioure* (1904-05), the heavy linear element emerges. Finally, in the monumental *Boy with Net* and the *Three Bathers* of 1907 we have Matisse's masterful summarization of fauve attainments.

The influence of those attainments is, as Rewald points out, to be found in the paintings of the Brücke school, in Metzinger and Delaunay, in Kandinsky, Maurer and Hartley. And to Rewald's list one might add several of New York's younger—and perhaps still only locally known—semi-abstract expressionists.

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# CALENDAR OF EXHIBITIONS

AKRON, OHIO  
Institute To Nov. 4; *H. Janicki, W. Schuck*; To Oct. 23: *Gothic Art*; To Oct. 26: *Designed For Dining*.

ALBANY, N. Y.  
Institute To Nov. 16: *Civil Service*; To Nov. 3: *Georg Jensen Design*.

ALBION, MICH.  
College To Nov. 5: *L. Phillips*; *K. Winckler*; *Leonardo de Vinci Anniversary*.

BALTIMORE, MD.  
Museum To Nov. 23: *World Encompassed*.

Walters Gallery To Nov. 16: *Arms & Armor*.

BIRMINGHAM, ALA.  
Museum To Nov. 2: *Art Assoc.*; *Fr. Drugs*.

BLOOMFIELD HILLS, MICH.  
Cranbrook Acad. To Oct. 22: *Picasso Prints*; Oct. 21-Nov. 23: *Alumni*.

BOSTON, MASS.  
Brown To Oct. 25: *J. Wolfe*.

Castano Oct.: *A. C. Goodwin*.

Copley Soc. Oct. 20-31: *M. Jones*.

Doll & Richards To Oct. 25: *L. G. Poine*.

Guid Oct. 20-Nov. 8: *M. Pearson*.

Institute Oct. 23-Nov. 26: *Design in Industry*.

Mirski Oct.: *Baskin*.

Museum To Nov. 2: *J. Steinhardt*; Oct. 22-Dec. 14: *Fashion 1700-1940*.

Voe To Oct. 25: *Eng. Wcols.*; Oct. 27-Nov. 15: *L. Sisson*.

BUFFALO, N. Y.  
Albright To Nov. 2: *A. A. Mitchell*; *Patterson Show*.

CANTON, OHIO  
Institute Oct. 21-Nov. 7: *E. Ohio Ptg. & Auction*.

CHARLOTTE, N. C.  
Mint Museum Oct.: *Textiles*; *G. Kachergis*.

CHICAGO, ILL.  
Dickens Oct.: *M. A. Keating*.

Historical Soc. Oct.: *Politics, U.S.A.*; *Chicago at Work*; *Gracious Living*.

Hohenberg Oct.: *M. Turbyfill*.

Institute Oct. 23-Dec. 14: *Cont. Drugs*.

Little Oct.: *J. Richardson*.

Nelson Oct.: *Martyr*.

Oehlschlaeger Oct.: *D. Segel*.

Palmer House Oct.: *L. Heuseux*.

Renaissance Soc. To Nov. 15: *Norwegian Prints*.

CLEVELAND, OHIO  
Institute Oct.: *F. Wilcox*.

COLORADO SPRINGS, COLO.  
Arts Center Oct.: *S. Audobons*; *Classical Navajo*.

COLUMBIA, S. C.  
Museum To Oct. 25: *S. E. Circuit*.

COLUMBUS, OHIO  
Gallery To Nov. 16: *"Tour of Famous Cities"*.

DALLAS, TEX.  
Museum To Oct. 26: *State Fair*; To Nov. 9: *G. Gross*.

DAYTON, OHIO  
Institute Oct.: *J. Reece*; *Arms & Armour*.

DENVER, COLO.  
Museum To Nov. 15: *Oriental Art*.

DES MOINES, IOWA  
Art Center To Nov. 2: *N. Roberts*; Oct. 22-Nov. 30: *Cont. Amer. Ptg.*

DETROIT, MICH.  
Chiku-Rin To Nov. 7: *A. Testa*.

Institute To Nov. 2: *18th C. Venice*.

FAYETTEVILLE, ARK.  
University To Oct. 26: *Designers Ann'l*.

FITCHBURG, MASS.  
Museum To Nov. 9: *Regional Ann'l*.

GREEN BAY, WISC.  
Neville Museum Oct.: *N. E. Wisc. Ann'l*.

HAGERSTOWN, MD.  
Museum Oct.: *Ital. Ptg.*

HARTFORD, CONN.  
Atheneum To Nov. 30: *Romantic Fr.*

HONOLULU, HAWAII  
Academy To Oct. 26: *Prints 1780-1860*.

HOUSTON, TEX.  
Museum To Oct. 26: *Grandma Moses*; To Nov. 2: *M. W. Dixon*.

INDIANAPOLIS, IND.  
Herron Institute To Nov. 8: *Europ. Ptg.*

KANSAS CITY, MO.  
W. R. Nelson Gallery Oct.: *Leonardo da Vinci Inventions*.

LAGUNA BEACH, CAL.  
Arts & Frames Oct.: *P. Bailey*; *Godfrey*.

L. B. Gallery To Oct. 26: *Members*; *C. Scott*.

LOS ANGELES, CAL.  
Vigevano To Nov. 15: *L. Kester*.

LOUISVILLE, KY.  
Speed Museum To Oct. 26: *Amer. Tradition*.

MEMPHIS, TENN.  
Brooks Mem. Gallery To Oct. 26: *Brit. Ptg.*

MILWAUKEE, WISC.  
Institute To Oct. 25: *Span. Art*; *E. Boerner*; *H. Sumner*.

MINNEAPOLIS, MINN.  
Institute To Nov. 9: *Local Ann'l*.

Walker Oct.: *Kandinsky*; *Abstracts*.

MONTCLAIR, N. J.  
Museum To Oct. 26: *Tour, U. S. A.*

MOUNT VERNON, N. Y.  
Art Center To Nov. 7: *J. Van Ramp*.

NEWARK, N. J.  
Museum From Oct. 20: *Ceramics*; *Amer. Ptg.*

OAKLAND, CAL.  
Gallery To Nov. 9: *Juried Ann'l*.

OMAHA, NEBR.  
Joslyn Museum To Nov. 2: *Nebr. Ann'l*; *J. S. Wong*.

PASADENA, CAL.  
Institute To Nov. 23: *San Gabriel Valley Ann'l*.

PHILADELPHIA, PA.  
Academy Oct. 19-Nov. 23: *Wcol. & Print Ann'l*.

Donovan Oct.: *M. Davidson*; *W. H. Ferguson*; *P. Wieghardt*.

Dubin Oct.: *B. Kamihira*; *J. Lueders*.

Lush To Nov. 1: *Pellicone*.

Museum Oct.: *20th C. Sculp.*; *Branzus*.

Print Club Oct. 24-Nov. 14: *G. Quastler*, *C. Romano*, *J. Ross*.

PITTSBURGH, PA.  
Carnegie Inst. To Nov. 30: *B'klyn Print Ann'l*; To Dec. 14: *Pittsburgh Ann'l*.

Studio 130 To Nov. 2: *Local Art-ists*.

PORTLAND, ORE.  
Museum Oct.: *Matisse*; *Ore. Artists*; *C. Morris*.

PRINCETON, N. J.  
Univ. Museum To Oct. 26: *A. Gorky*.

POUGHKEEPSIE, N. Y.  
Three Arts Oct.: *O. Nordmark*.

READING, PA.  
Museum Oct. 19-Nov. 30: *Regional Ann'l*.

RICHMOND, VA.  
Museum To Oct. 26: *Swiss Poster*.

ROSWELL, N. M.  
Museum To Nov. 15: *R. Mead*.

SACRAMENTO, CAL.  
Crocker Oct.-Dec.: *Good Design*.

SAGINAW, MICH.  
Museum To Nov. 2: *Cont. Furni-ture*; *Ptg.*

SAINT LOUIS, MO.  
Saturday Gallery To Oct. 27: *Cont. Ptg.*

SAINST PAUL, MINN.  
Gallery To Nov. 4: *H. Diebold*; *D. Taylor*; *P. Lupori*.

SAN ANTONIO, TEX.  
Witte Museum Oct. 26-Nov. 9: *J. P. Jones*; *V. W. Povel*.

SAN DIEGO, CAL.  
Gallery Oct.: *Stone Carving*; *Guid Ann'l*.

SAN FRANCISCO, CAL.  
Cal. Palace Oct.: *M. Jamieson*; *P. Cunningham*; To Nov. 11: *B. Ror-lundson*; *J. Knowles*; *M. Strain*.

De Young Museum Oct. 20-Nov. 2: *Cont. Religious Art*; Oct. 23-Nov. 2: *Western Ann'l*.

Museum Oct.: *Modern Masters*.

Rotunda To Nov. 1: *55 Artists*.

Soc. of Artists Oct. 20-Nov. 14: *5th Ann'l*.

SAN JOSE, CAL.  
Rioserican Museum To Oct. 26: *Upper Midwest Paintings*, *Prints*.

SARASOTA, FLA.  
Ringling Museum Oct.: *Drawings*; *Sir Francis Rose*.

SEATTLE, WASH.  
Museum To Nov. 2: *Northwest Ann'l*.

SIOUX CITY, IOWA  
Art Center Oct.: *B. Goslin*.

SPRINGFIELD, MASS.  
Museum To Nov. 2: *Regional Ann'l*.

STURBRIDGE, MASS.  
Publick House To Nov. 1: *T. Bernstein*.

SUMMIT, N. J.  
Art Assoc. To Oct. 26: *Colorprints*; *I. Jacobsen*.

SYRACUSE, N. Y.  
Lowell Art Center Oct.: *Univ. Faculty*.

TULSA, OKLA.  
Philbrook Oct.: *G. O'Keeffe*.

UTICA, N. Y.  
Munson-Williams-Proctor To Oct. 26: *H. Hokinson*; *Schaetzl Coll.*

WASHINGTON, D. C.  
Arts Club Oct. 19-Nov. 7: *Wcol. Ann'l*.

Corcoran Oct.: *A. P. Zerega*.

National Gallery Oct.: *Amer. Por-traits*.

Smithsonian Oct.: *Norwegian Ptg.*; To Nov. 2: *L. Egbert*.

WILMINGTON, DEL.  
Art Center To Nov. 2: *Artist & Decorative Arts*.

WOODSTOCK, N. Y.  
M. H. Smith Gallery To Nov. 1: *A. Ravelin*, *J. Taylor*.

WORCESTER, MASS.  
Museum Oct.: *Illustrated Songs*; *Textiles*.

YOUNGSTOWN, OHIO  
Butler Inst. To Nov. 2: *E. Speicher*; *D. Reed*.

Ganso (125E57) To Oct. 22: *Ptg.* With *Explanations*; Oct. 27-Nov. 19: *R. Gikow*.

Grand Central (15 Vand.) Oct. 21-Nov. 1: *R. M. Mason*; To Nov. 7: *Founders Annual*.

Grand Central Modern (130E56) To Nov. 6: *Group*.

Hacker (24W58) Oct. 20-Nov. 8: *M. Citron*.

Hartert (22E58) To Nov. 3: *A. M. Datz*.

Heller (108E57) Oct. 27-Nov. 15: *Campigli, Morandi, Music*.

Hewitt (18E69) To Nov. 1: *D. Huppler*.

Hugo (26E55) Oct.: *Berard*.

Iolas (46E57) Oct.: *Wols*.

Jainis (15E57) To Nov. 8: *K. Schwitters*.

Kennedy (785 5th) Oct.: *Prints*.

Kleemann (65E57) To Nov. 8: *S. Weidt*.

Knoedler (14E57) To Oct. 31: *J. Hawkins*; Oct. 20-Nov. 8: *Old West*.

Kootz (600 Mad. at 58) To Oct. 25: *Lassae*; Oct. 27-Nov. 15: *H. Hofmann*.

Kottler (33W58) Oct.: *Group*.

Kraushaar (32E57) To Nov. 1: *C. Bell*.

Layton (28E9) Oct. 24-Nov. 15: *D. G. Wiedeman*.

Lilliput House (231/4 Elizabeth St.) Oct. 19-Nov. 7: *1st Quarterly*.

Little Studio (680 Mad. at 63) Oct.: *Group*.

Macbeth (11E57) Oct.: *Group*.

Matisse (41E57) Oct.: *Mod. Fr.*

Midtown (17E57) Oct.: *D. King-man*.

Milch (55E57) Oct.: *19th & 20th C. Amer.*

Myers J. Foundation (1207 6th Ave.) To Nov. 7: *Group*.

National Arts (15 Gramercy Pk.) Oct. 24-Nov. 5: *A.A.P.L.*

New Age (138W15) By Appointment.

New Art Circle (41E57) Oct.: *Group*.

New (63W44) To Oct. 25: *P. Bodin*; Oct. 27-Nov. 8: *Baizerman*.

Newhouse (15E57) Oct.: *Old Mas-ters*.

New School (66W12) Oct.: *Group*.

N. Y. Circ. Libr. of Ptg. (640 Mad. at 59) Oct.: *Early Europ.*

Niveau (63E57) Oct. 20-Nov. 22: *Utrillo*.

Parsons (15E57) Oct.: *S. Lipton*.

Passédoit (12LE57) Oct.: *C. Shaefer*.

Peridot (6E12) To Nov. 8: *A. Rus-sell*.

Perls (32E58) To Oct. 25: *Pascin*; Oct. 27-Nov. 29: *Leger*.

Portraits (460 Park) Oct.: *Cont. Portraits*.

Rehn (683 5th at 54) To 54 Oct. 20-Nov. 8: *V. Kimball*.

Roeber Acad. (319W107) To Oct. 24: *H. Jones*.

Roko (51 Grunwch) Oct. 20-Nov. 18: *E. Friedensohn*.

Rosenberg (16E57) To Oct. 25: *Braque*; Oct. 27-Nov. 22: *Ingres to Lautrec*.

Saldenberg (10E77) Oct. Cont. *Europ.*

Salmagundi (47 5th) Oct.: *Prints*.

Salpeter (42E57) Oct.: *Wtcrs*.

Schaefer, B. (32E57) Oct. 20-Nov. 22: *A. H. Maurer*.

Sculpture Cent. (167E69) Oct.: *Welded Sculp.*

Segy (708 Lex. at 57) Oct.: *African Sculp.*

Seligmann (5E57) To Oct. 25: *R. Antikler*.

Serigraph (38W57) To Oct. 27: *Members*; *Main Gallery*: *Gauguin Prints*.

Tanager (51E4) Oct. 21-Nov. 9: *Group*.

Tibor de Nagy (206E53) To Oct. 28: *F. Porter*.

The Contemporaries (959 Mad. at 75) Oct.: *Prints*.

Town Hall Club (123W43) To Nov. 10: *Nat'l Soc. Casein Painters*.

Truman (33E29) To Nov. 8: *Chagall-Rouault*, *Prints*.

Valentin (32E57) Oct. 21-Nov. 15: *Chagall*, *Sculp.*

Van Diemen-Lilienfeld (21E57) Oct. 16-29: *F. Sisson*.

Village Art Cent. (42W11) Oct. 20-Nov. 7: *Oil Annual*.

Viviano (42E57) Oct.: *Amer. & Ital.*

Wellons (70E56) Oct. 20-Nov. 1: *D. Ipcar*.

Weyhe (794 Lex. at 61) To Oct. 28: *E. Wending*.

Wildenstein (19E64) Oct.: *Rouault*, *Gouaches*.

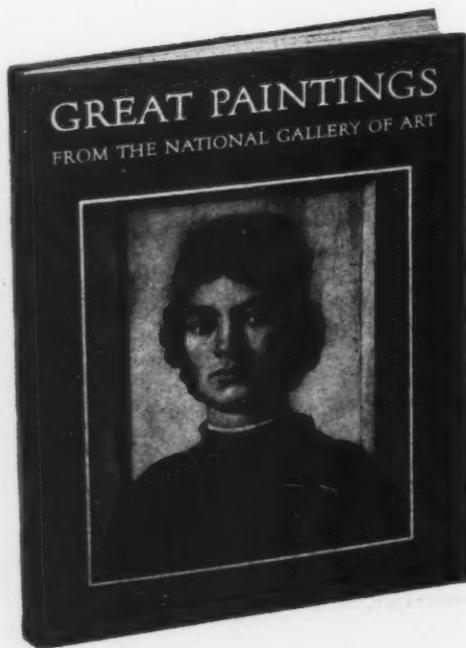
Wittenborn (38E57) Oct.: *G. Marcks*; *N. Savage*.

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